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C5

eumig

zoom-reflex

8 mm. Cine Camera

EUMIG 503 14-element f1.8 lens, 10 to 40 mm. Flicker-free reflex viewing with constant brightness. Fully automatic exposure control adjustable ± 3 stops. Electric drive with provision for remote release. Coming shortly—the EUMIG recorder for simultaneous sound and vision.

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Good Equipment

**Zoom lens plus automatic OR manual exposure
—with the new KODAK ZOOM 8
REFLEX**



This 8mm. camera has an f/1.9 lens which zooms from 9mm. to 25mm. either manually or with power operation. Also you can either zoom and film simultaneously by using one control button, or film without zooming by means of a separate release. A lock run control is fitted.

The zoom lens has a fixed focus setting, and settings for "scenes" and "close-ups". The reflex finder, which gets its image through the lens, shows the exact field of view to correspond with that of the focal length in use, and has an adjustment to enable it to suit the individual user's eyesight.

The built-in photo-electric exposure meter sets the aperture automatically, but the manual control can be used when needed for special lighting conditions, with an indicator showing the aperture you select.

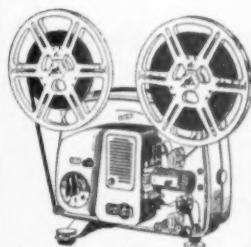
Price complete with case, £131/2/9 or deposit £27/2/9 and 18 monthly instalments of £6/11/2.

PROCESSING — TITLING — EDITING

Wallace Heaton offer film processing of the highest standards—developing, printing, reversal, reduction and duplicating. We will also add standard, hand-lettered or pictorial titles to suit your requirements, as well as fades and lap dissolves; and we will edit your films. Send s.a.e. for Processing and Titling price lists.

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**BOLEX
18-5
8mm.
projector**

The 18-5 shows your films at the standard speed of 18 f.p.s.—or at 5 f.p.s., to get ultra-slow motion; to analyse action, to see every detail, to make short sequences of still subjects stay on the screen, and to help in editing.

Speed change is instantaneous; the shutter automatically changes from 3 blades at 18 f.p.s. to 9 blades at 5 f.p.s. to safeguard against lamp heat and eliminate flicker.

8v. 50w. projection lamp and f/1.3 lens give a brilliant, sharp picture; focal lengths of 15, 20, or 25mm. are available. A single switch controls projection speeds and reverse running at 18 f.p.s. with lamp on or off. Threading is very simple; the lens holder pivots clear of the film gate. Lubrication is unnecessary. In smart two-tone carrying case, weight 15 lb. 10½in. x 8½in. x 6½in. overall when closed.

Price £57/10/-, or deposit £11/10/- and 12 monthly instalments of £4/3/7.



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8mm. MOVIE MAKING for PLEASURE

PHILIP GROSSET

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COLOUR PHOTOGRAPHY for PLEASURE

EDWARD BOMBACK

A practical guide to becoming an expert colour photographer without using costly and complex equipment. The uses of negative and reversal film are discussed and the author stresses the importance of presenting your slides to their best advantage. Finally there is a chapter on colour and how we see it. 8 pp. colour plates and line illustrations. 128 pp.

35mm. PHOTOGRAPHY for PLEASURE

GEORGE KNIGHT

Well experienced in the use of the miniature camera, the author describes in an easy interesting style the way to take successful black-and-white or colour pictures. Subjects covered include Types of Film; Exposure; Filters; Arrangement; Flash and many other useful hints. Half-tones and line illustrations. 128 pp.

TAPE RECORDING for PLEASURE

WALLACE SHARPS M.B.K.S., F.INST.D.

Written for the many new amateur enthusiasts, this is a non-technical guide to professional methods of tape recording. Hints on sound effects, mixing and editing tape as well as placing microphones, stereo, and explanations of technical terms. Line illustrations. 128 pp.



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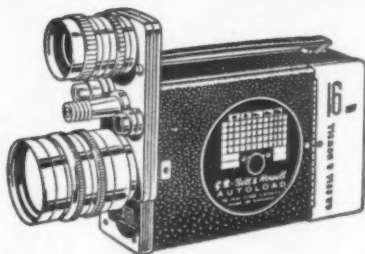
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16mm. Compact and Lightweight— The 603T AUTOLOAD

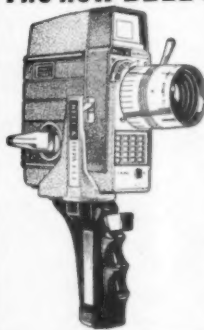


Loads rapidly in a few seconds with standard Kodak magazine type films, black and white or colour. This model has a two lens turret centrally pivoted to ensure rapid interchange of lenses. The use of positive type viewfinders which change as the turret is rotated ensures that the correct field of view is always seen when looking through the viewfinder. Other features of the Autoload include five filming speeds from 16 to 64 f.p.s., single shot release, continuous lock run and built-in exposure calculator. Price with lin. f/1.9 T.T.H. Serial coated lens £93/9/6. Outfit type carrying case to hold camera, two films, additional lenses and exposure meter £17/13/3.

The AUTOLOAD SUNOMATIC

Similar to the 603T but without the turret head. Fitted with a T.T.H. 20mm. f/1.9 "Sunomatic" lens with exposure calculating dial for perfect exposure every time, and speed of setting. Price £80/19/5. Leather sheath case for Sunomatic £3/10/9.

The new BELL & HOWELL AUTOSET III —with ZOOM Lens



The latest version of the popular AutoSet has an f/1.8 zoom lens, with focal length adjustable from 18mm. wide angle to 29mm. telephoto. As you zoom the lens, the viewfinder zooms automatically to show the correct field of view.

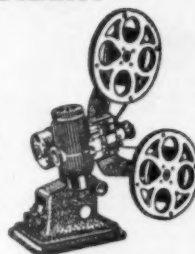
The Electric Eye exposure meter fitted sets the lens to the correct aperture instantly, and shows a coloured indicator in the finder when the light is too bad for filming. Films with speeds from 5 to 40 ASA can be allowed for. For special lighting conditions the aperture may be set manually.

The AutoSet III has a 3-way control for single frame, continuous and normal filming. An A to D converter and a haze filter are incorporated; the zoom lens is a fixed-focus.

Price, complete with pistol grip and leather ever-ready case, £76/0/4.

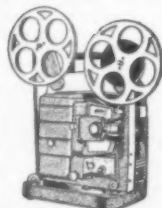
THE 613 16mm. SILENT PROJECTOR

A splendid match for your Bell and Howell camera, 750 watt illumination and an f/1.6 coated lens giving crisp pictures. With the still picture clutch, you can stop the film at any point to examine a single frame or by the flick of a single switch throw the film into reverse. There is a built-in pilot lamp to aid threading in the dark; a single geared knob makes titling quick and easy. The spool arms will accept 800ft. spools of film. The projector operates on AC or DC supplies, 200-250 volts. Price £96



SEND FOR 1961 BELL & HOWELL CATALOGUE PRICE 1/-

For really easy threading— the Bell & Howell LUMINA



This new model has automatic self-threading which is exclusive to Bell and Howell and which is quick, accurate and foolproof.

The new Tru-flector lamp, with its special reflector, gives brilliant light output—and the new Proval f/1.2 lens makes the most of it to give a really brilliant, pin-sharp picture; the lens mount has a focal control for extreme accuracy of adjustment. The control switch gives you reverse or single frame control as well as normal. The power-rewind takes less than 1 minute to rewind a complete reel; and with 400ft. film capacity, you can view without interruption for 30 minutes. The reel arms are gear-driven—no belts to adjust or replace; the speed control gives speeds from 14 to 24 f.p.s. (8mm. versions of sound films can be run at their correct speeds).

A finger-tip frame finder is incorporated; and an accurate tilt adjustment. There is a safety device which prevents the lamp being left on with the motor off. All the necessary points are permanently lubricated, and the weight, complete with case is only 17½ lb. Price complete, £59/10/6



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- ★ **TURRET HEAD** gives instantaneous choice of view.
- ★ **WIDE ANGLE** "Raydex" f/1.8 lens, perfect for interior scenes and outdoor perspective. TELEPHOTO "Groenex" f/1.8 lens brings you powerful close-ups. STANDARD "Cinepar" f/1.8 is the perfect high-speed lens.
- ★ **BUILT-IN FILTERS.** Two turret-mounted filters are swung into position at a finger's touch. The Haze filter cuts out glare, gives richer colours. An "A-D" filter lets you use Type "A" film outdoors.
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- ★ **POWERFUL MOTOR** runs at controlled speed.

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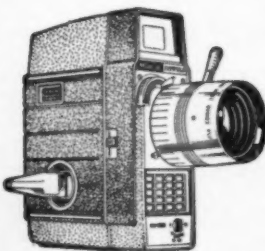
Dixons

AUTOSET III ZOOM

only

£74.19.4

(Complete with pistol grip and case)



Now Bell & Howell present the ZOOM Autoset. This new ZOOM Autoset is really tremendous value—the price includes pistol grip and English hide compartment case. All the precision features of the world-famous Autoset. F/1.8 haze corrected-Zoom lens 10 to 29mm. optical Zoom viewfinder coupled to zoom lens, 3 way starting button, controlled motor—no slow down. Film speed 5 to 40 ASA. Built-in filter. Also manual exposure control.

£7 DOWN and 8 monthly payments of £9/2/9 or DEPOSIT £15 and 12 monthly payments of £5/7/6 or 18 of £3/15/- or 24 of £2/17/6.

Power-driven Zoom cine-camera ZOOMS BY ITSELF

RICOH AUTOZOOM

£93.19.6

Just a slight touch on the button and the AUTOZOOM's electric battery drive zooms the lens until you see your subject framed exactly as you want it. You lift your finger, and the motor stops—you're ready, with one hand still free for other tasks. Manual lens operation if desired. Fast high-definition f/1.8 lens (10 to 20mm.). "Magic Eye" automatically estimates light values (shown by indicator needle in the viewfinder itself). Parallax-free through-the-lens viewing system. All for a very moderate price.

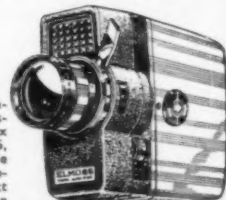
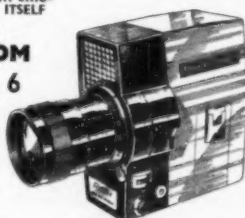
£9 DOWN and 8 monthly payments of £11/0/3, or DEPOSIT of £19 and 12 monthly payments of £6/14/6, or 18 monthly payments of £4/13/9, or 24 monthly payments of £3/12/-.

ELMO 8S ZOOM AUTO-EYE

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Particularly easy through-the-lens parallax-free focusing (single lens reflex system). Speeds of 12, 16, 24, 48 f.p.s. and single frame exposure—all exposures automatically correct with built-in auto-eye (manual lens setting if desired). High tension spring winding gives run of at least 11 feet. Terrific Zoom lens makes your subject 2-O-O-M fantastically towards you. A really splendid movie camera.

£9 DOWN and 8 monthly payments of £11/0/3 or £19 DEPOSIT and 12 monthly payments of £6/9/9 or 18 of £4/10/9 or 24 of £3/9/0. Pistol grip £6/11/4.



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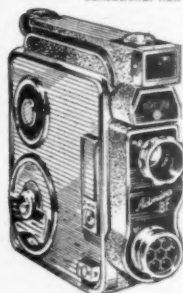
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8mm. movie cameras

The great ADMIRA range has been enthusiastically welcomed everywhere because it provides all the features of top-quality precision manufacture at a price within everybody's pocket. See these inexpensive top cine-cameras at Dixons NOW.

Sensational new Magic Eye 8mm. camera



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The "Magic-Eye" built-in exposure system ensures perfect colour movies in the simplest possible way. Just line up a pointer in the eye-piece and the exposure is set. There's nothing else to do! The fixed-focus f/2.8 Mirar lens gives pinsharp pictures from 3ft. to the horizon. Professional sprocket drive. Slim fit-the-hand shape gives rock-steady movie pictures, easy

panning, etc. Wonderful value. Sent on 10 days' Free Trial for only

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ADMIRA 8 IIA

With new superfast lenses

£45.0.0

Slim-built twin lens turret 8mm. cine camera with f/1.9 normal and f/1.9 telephoto lenses. Parallax-corrected viewfinder. Motor has cut-out to avoid slow-down, 5 speeds to 48 f.p.s. and backward. Sprocket feed for rock-steady pictures. Tremendous value at this price.

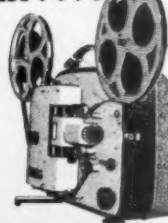
£4 DOWN and 8 monthly payments of 65/10/3 or DEPOSIT £9 and 12 monthly payments of 64/6 or 10 at 45/-, E.R. case 64/5/-.

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Magnificent new British 8mm. Zoom projector

£33.0.0



SPECTO GREYLINE
ZOOM PROJECTOR

With Lentar Vario focus lens 15 to 25mm., 150 watt Tru-reflector Lamp with special contrast switch control. Variable motor speed control 14-24 f.p.s., spool arm capacity 400ft. Fast rewind. Complete with carrying case and spare spool. Facilities for attaching tape synchroniser unit.

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500 W. PREFOCUS LAMP is included in price. Very cool running due to powerful blower and extra large finned lamphouse with aluminium thermal screen. COATED f/1.5 HIGH DEFINITION projection lens of 20mm. focal length gives crisp pictures 50% larger than conventional 25mm. GATE STOPS "SPICE JUMP" by ingenious side tension springs. All-nylon gearing for quiet running. FEATHER-TOUCH MICRO-SWITCHES control interlocked lamp, motor and blower operation. Fully variable range of speeds, 400-FEET SPOOL ARMS give full half-hour's show.

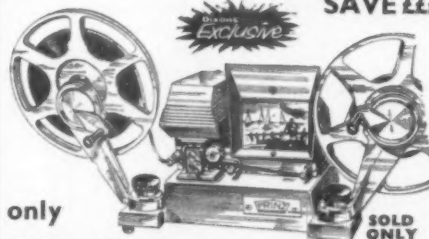
Five Year Guarantee. Case 37/6.

£2 down

500w. lamp f1.5 lens 5 year guarantee

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SAVE £££'s with the new 8mm.



only

£9.17.6 cash price

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Once again world-famous PRINZ equipment brings you a terrific chance of obtaining high-priced quality at lowest-priced cost. An Editor can cost you over £20 but now Dixons large bulk purchase saves you pounds—gives an opportunity of buying FIRST-CLASS EQUIPMENT AT FAR UNDER NORMAL PRICES.

Now by editing your movies you can remove over or under-exposed portions, blurred parts, or any scenes you do not want. You can rearrange the sequence of events to make a connected story, join pieces from different reels of film, join whole reels, etc. But hurry, at this price everybody will want a Prinz Editor and if you delay you may be disappointed.

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and 8 monthly payments of 25/3 or £2 DEPOSIT and 12 monthly payments of 14/3.

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8mm. Bell and Howell Autoset III Zoom

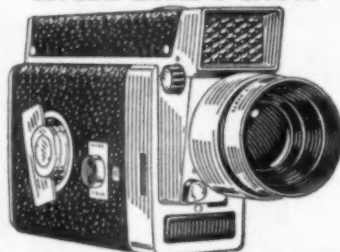


The latest model in the Autoset series featuring a Zoom lens with a fixed focus zooming range from 10 to 29mm. Full aperture is f/1.8. Optical zoom viewfinder, coupled to zoom lens. Electric eye exposure control while you are filming. Warning beacon for insufficient light. Adjustable for ASA speeds from 5 to 40 ASA. Three-way starting button for normal, continuous run and single frame exposures. Complete with pistol grip and English Hide Compartment Case.

£74 . 19 . 4

Or Deposit of £14/19/4 with 12 monthly payments of £5/7/6 or 18 at £3/13/4.

Kodak Zoom 8 Reflex

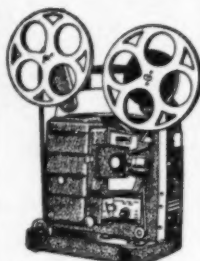


Power or manual zoom control. The power-zoom control-button also controls the shutter, so that power zooming during filming may be carried out by the mere application of one finger. If you do not require to zoom during filming, there is a separate shutter release bar beneath the lens which also provides for lock-run. The f/1.9 Zoom lens has a fixed-focus setting as well as positions for "scenes" and "close-ups." Zooming between 9mm. and 25mm. reflex viewfinder seeing through the taking lens with adjustment for individual eyesight. Automatic exposure control from built-in exposure meter, but for special effects manual control of aperture is possible. ASA settings from 10 to 40 ASA. One winding runs 15 feet of film.

£122 . 1 . 3

Case £7/5/4. Price complete with case is £129/6/7. Or Deposit of £26/6/7 with 18 monthly payments of £6/5/11 or 24 at £4/18/9.

Bell & Howell "Lumina"



The new Bell & Howell Lumina leads in 8mm. projection field with many new and advanced features. Note the following:

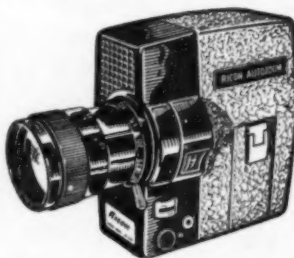
- Self-threading, automatic and accurate.
- True-flector lamp giving maximum light concentration.
- New f/1.2 Proval lens.
- Power rewind and gear driven reel arms.
- Adjustable Speed Control, 14 to 24 f.p.s.
- Still picture and reverse projection.
- Projector completely folds in its own case.

Price complete with lamp

£54 . 18 . 6

Or Deposit of £11/18/6 and 12 monthly payments of £3/17/4, or 18 at £2/12/7.

Ricoh Auto Zoom



A new 8mm. Zoom lens cine camera that you will be proud to own. This camera takes standard 25ft. spools and features a gear driven power zooming f/1.8 lens, a lens which zooms from 10 to 30mm. by the mere touch of a button.

The needle aligning exposure meter is seen in the finder coupled to the film speeds which are from 10 to 40 ASA.

The camera is driven by 4 penlight batteries; built-in battery tester; has split image beam reflex type finder and an automatic resetting counter, and is being offered to you, complete with case, for only £93/19/6.

£93 . 19 . 6

or Deposit of £19/19/6 with 18 monthly payments of £4/10/6, or 24 at £3/10/11.

PURCHASE TAX

All items of stock at old purchase tax rate will be sold at that rate while stocks last.

8mm. EUMIG C5 Zoom Model

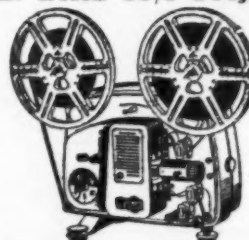


Here is the latest camera from Eumig! Something really new—a fresh design entirely. It is a reflex zoom camera, covering focal lengths from 10 to 40mm. The reflex viewfinder collects 15% of the light entering the lens by means of a prism placed before the diaphragm. The result of this is that the viewfinder image is always of a standard brightness, whatever the aperture in use. Full aperture is f/1.8 and exposure control is automatically governed by the built-in exposure meter. Zooming control is manual by the large wheel at the camera side. The film is driven electrically by five 1.5 volt penlight batteries which will expose twelve double-run films at 14 or 32 f.p.s. The zooming control also incorporates a focusing control; focus is observed visually in the viewfinder.

£117 . 8 . 3

Holdall Case £5/10/3. Price complete with case is £122/18/6, or Deposit of £24/18/6 with 18 monthly payments of £5/19/9 or 24 at £4/13/11. Pistol Grip is £3/18/6 extra.

8mm. Bolex 18/5 Projector



A revolutionary new projector that not only gives a perfect picture at 18 f.p.s., but a 'living still' picture flicker free at 5 f.p.s. This means a longer viewing time of static subjects i.e., Buildings or landscapes. One need only make a 2-second exposure at normal filming speed for a 7-second picture sequence at 5 f.p.s. One thus has a saving of film with the advantage of perfect viewing. Complete with 8 volt 50 watt lamp; f/1.3 Hi-Fi lens; Forward and reverse motor. Single control for lamp, speeds, motor and rewind. Price

£57 . 10 . 0

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31 August 1961

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TREVOR JONES

Presenting This Week

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FOOD FOR THOUGHT

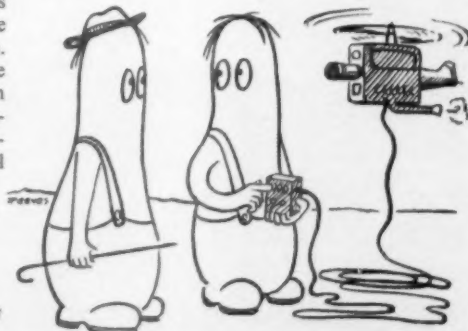
THE VEXED QUESTION of the amateur's participation in sponsored film schemes is likely to become still more vexed by the announcement of a new competition which, it seems, will put the entrant squarely among the cohorts of commerce. He is invited to make a colour film (monochrome films are not eligible) of a running time between five and thirty minutes on "the manufacture, the distribution or the retailing of any grocery food product or products". The fact that this is scarcely a theme which the average amateur is likely to find inviting is not, of course, to say that it is beyond him, but to translate it into film will surely demand an approach associated with the professional rather than with the man who films for fun.

Indeed, fun seems to be the last thing the competition organisers are thinking of. They mean business, as witness the stipulation—unique in an amateur film competition—that intending entrants should send them a short synopsis "to ensure that the subject is within the terms of the competition". Also unique are the banning of tape accompaniments (entries must be s.o.f., stripe or mute) and the condition of entry which requires the makers of the prizewinning entries to surrender the copyright in their work to the sponsors who do, however, undertake to pay for any prints taken. In return for this the first prize winner will get a cash award of £100 or a holiday for two in Denmark, but the three runners-up must be content with £10 each.

Considered on a realistic basis, which is how it is intended to be considered, the surrendering of copyright is unlikely to weigh hardly on the winners, for there is little they could do with it if they retained it. Most of the well-known amateur film competitions, for example, would be barred them. Generously framed though the conditions of entry to the Ten Best are, we should not be prepared to accept a film the copyright of which the producer had sold for cash as a condition for being in the running for a money prize. And even if we were prepared to relax our rules, it would be for the grocery food manufacturers and no one else to say whether or not we did so in vain.

The organisers of all the national amateur film competitions would, we should have thought, have supported us in this, and the Institute of Amateur Cinematographers as firmly as anyone. Yet the I.A.C. is represented on the judging panel for the grocery film contest, together with the editors of three grocery magazines and the art director of an advertising agency. The Institute deserves well of the amateur if so enterprisingly and diligently serves, and doubtless it has good reasons for indirectly associating itself with a scheme of this kind. But it should say what those reasons are.

Amateur Cine World's standpoint on the matter of amateur produced sponsored films is clear and unequivocal. Only if the subject is one which it would be impracticable for the professional to handle or if the firm commissioning the film genuinely cannot afford to have it made professionally, should the amateur invade the commercial field. It would be impertinent of us to ask questions about the financial standing of the grocery film competition sponsors, although it is legitimate to point out that they have employed a public relations organisation to handle the competition for them. But we do question the outlook which sets an amateur film competition in an uncompromisingly commercial framework.



THE SOGGIES

"I'm thinking of showing it
at Farnborough"

A QUARTER OF A MILLION PEOPLE will be going to this year's display, which the S.B.A.C. promise will be one of the most unusual yet. If you take a cine camera with you (and of course you will) here are 10 hints to help you.

1. Take plenty of film. Two spools are the absolute minimum; some users would not consider half-a-dozen spools too many.
2. Reload in the shade as far as possible. If necessary, hold the camera under

a raincoat to minimise the risk of edge-fogging in spool-loading cameras.

3. Use a telephoto lens for almost all the flying display—the distance between the public enclosure and the runway is considerable.
4. A good viewfinder is a great help in following fast moving aircraft. If your finder has just the telephoto field engraved on it, make a mask of deep coloured Cellophane or gelatine filter, so that while the telephoto field stands out

Filming Farnborough

PUBLIC DAYS at the Farnborough Air Show this year are Friday, September 8 (admission £1) and Saturday Sunday, September 9 and 10 (admission 5s.). Exhibition opens at 10 a.m. Flying display starts at 3 p.m.

The Bristol Bloodhound is a ground-to-air missile which is actually a true aircraft: it has wings and a tail. The propulsion unit is of the ram-jet type.

Before the flying display begins, visit the outdoor exhibition and the static aircraft park for close-ups of new aircraft and missiles—shots which will counteract the more remote appearance of the aircraft in the air. In the morning there is plenty of time to choose camera angles. For long shots, a companion is useful to stop people walking in front of your camera while you film. Teams demonstrate

the handling and (dummy) firing of missiles, and as the same demonstration takes place over and over again, you have a chance to film the same thing from different viewpoints. Include cut-away shots such as nose of missile in air against sky, to bridge any gaps in action. The flags flying against the blue sky add a fine touch of colour.

Remember composition! Keep more space in front of a plane (i.e., the direction in which it is travelling) than behind it, so that it always seems to be flying into the picture. If there is more space behind it than in front, it will appear to be flying out of the frame.

VERTICAL TAKE-OFF

Going up? A recent innovation for Farnborough is the jet V.T.O. (vertical take-off) aircraft, which gives an uncanny demonstration by going straight up. It is fairly small, so use a telephoto. Follow the rise with the camera, and be sure to get the stage where, after hovering for a bit, it starts going forwards. The descent is equally impressive.



Show the special characteristics of the newer types of aircraft, and be ready to catch the special moments, such as the transition from vertical to horizontal flight on the Rotodyne. Helicopters—which figure early in the programme—are particularly photogenic and perform in front of the public enclosure, both solo and in groups. Since they are slow machines, it is easy to follow them with the camera. Use a telephoto to get the aircraft as large as possible in the frame.

The Westland (previously Fairey) Rotodyne—a cross between a helicopter, an autogiro and a conventional airliner—was designed for direct city to city operation, eliminating the long ride from city centre to airport. In forwards flight the autogiro type blades give some of the lift, the short stubby wings the rest, and the propellers, driven by the two Napier Eland prop-jet engines, do all the work of giving forward motion. For the vertical take-off and landing, the tip jets on the rotor blades drive the rotor to provide all the lift.



The Short S.C.1 is primarily a research V.T.O. aircraft using five jet engines, four being directed downwards. The four small compressed air outlets directed downwards (one at each wingtip, one at the back and one at the front) control levelling during taking off, hovering and landing. The single rearwards-facing engine is used for ordinary forwards flight.

clearly, you can see what is happening in the surrounding area.

5. No focusing problems: if you have a focusing lens, leave it set on infinity for the flying display.

6. Guard against over-exposure if you have a manually set lens iris. There's plenty of light.

7. Automatic cameras sometimes over-compensate for the brightness of the sky. If it is a virtually cloudless blue, keep to the automatic setting. For a glaring white, slightly clouded sky, use one stop

larger than the automatic setting (e.g., f/16 instead of f/22).

8. Use a slow film, otherwise you may find you should be using lens apertures smaller than the smallest stop on your camera. With a fast film and manually set cameras, put a $\times 4$ N.D. (Neutral Density of 0.60) filter over the lens, and open up two stops wider than you would use without the filter (for example, f/22 without filter, f/11 with the $\times 4$ N.D. filter). *Never* use filters made for

black and white work when exposing colour film.

9. Get there early! Film the most interesting items in the static aircraft park and the equipment display. Take time off to see the indoor exhibition. Then go and wait in your chosen position for watching the flying—a place at the barrier, and in front of the crowd that will assemble later.

10. Go twice to Farnborough if you aim at making a film with variety of viewpoint rather than a record of a day out.



Impeccable formation flying by "Treble One" Squadron in sixteen Hunters with smoke generators in action, as they approach the aerodrome to begin their high speed display. The precise formation is maintained throughout their display, despite loops, rolls and other violent aerobatics.

Formation flying and aerobatic displays mostly need a telephoto lens because of the height at which they are carried out. Take a plentiful number of shots (c.u. and m.s.) of spectators looking up.

WATCH-DOG



The Fairey Gannet AEW Mk. 3, for early warning of an air strike on the fleet, flies past with one propeller feathered. It has a Double Mamba engine with two propellers one behind the other. The radome below the body houses radar gear.

A*

TAKING A RECORDER? THIS IS THE NOISIEST OF THE LOT

V-bomber take-off is always impressive—even though you are not recording the noise as well! Keep filming as the plane comes past you, pan to hold it in frame, and keep shooting long enough to get that fantastically steep climb. The unusually good slow-flying characteristics are often shown off with a very slow run past the spectators. Flying nose-up, it photographs very well, particularly on colour film if there is a blue sky to provide contrast with the white finish.



The Avro Vulcan, with four Rolls-Royce Olympus engines, flat out for take-off—voted by most people the noisiest item in the show! Just after getting the wheels up, it goes straight into a breath-takingly steep climb.



The Avro Vulcan (aerodynamic prototype B2) after an impressive landing. Following touch-down the pilot releases a small braking parachute to reduce what would otherwise be a too long landing run. Generally the braking parachute can be used two or three times, but if it gets caught in the jet stream it is quickly torn to shreds.

continued overleaf

FILMING FARNBOROUGH (Contd.)



The Dart-engined Herald takes off over a tape stretched across the runway, clearing it nicely after a run of only about 300 yards. When this shot was taken, it was carrying its full complement of passengers. Shots below show it in flight.

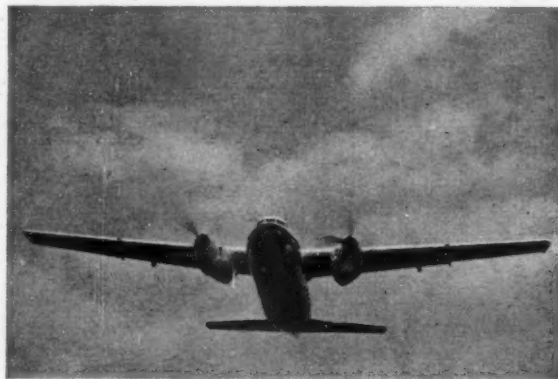
Some of the commercial and transport aircraft demonstrate their short take-off or landing runs, as well as load-carrying ability and flying characteristics. About one third of the way down the runway is probably the best general purpose position



DIRECTION OF MOVEMENT

for shooting these. Don't pan to follow every aircraft taking off — just pan to keep them in picture until about level with you, then let them fly out of frame, and cut away to something else. Slow passes by the larger aircraft make excellent shots. They take off towards the Laffams Plain end of the aerodrome, then turn around and sometimes do a slow run in the opposite direction. As you film this, remember that you will have shots in which the plane travels R-L, L-R, and possibly R-L again, so shoot plenty of cut-aways and linking shots.

Film the larger aircraft as they fly towards camera, pan as they pass, and hold the camera steady as they fly away. Alternatively, pan with the machine to include some background (e.g., buildings, trees, etc.) as a reference for speed. With the smaller, faster machines (e.g., P.1B) it is particularly important to include some reference against which to judge the speed.



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PLOTTING THE THRILLER

If the plot thickens, beware! It could be a sign
that you are on the wrong lines **BY PROTEUS**

THE AVERAGE AMATEUR THRILLER evokes smiles rather than shudders (unless you count the shudders at their naivety) simply because the average amateur is not equipped for the sort of plot he invariably tackles. Does this mean, then, that he should not attempt thrillers? By no means, but certainly he should revise his ideas about the kind of thriller he should undertake.

Begin by crossing whodunnits off the list. These days it isn't easy to fool an audience about who murdered the heiress in the blue room and, even if you found an artful plot, it's doubtful whether you would be able to make it intelligible in the twenty or thirty minutes at your disposal.

Next, cross off the all-action police or private-eye-versus-the-desperate-crooks type of epic, and don't go in for fierce fights. A convincing screen fight needs weeks of rehearsal and perfect timing. Ban, too, the imitation X-certificate creepies — *Thing*, *Son of Thing*, *Bride of Thing*, and the whole ramshackle collection of creaking doors, cobwebs, concealed passages, mad doctors, and things-that-go-bump-in-the-night.

Even without these you have an almost inexhaustible range of suitable subjects. If you doubt it, it is because you have certain preconceived ideas about what constitutes a thriller, so let us take a closer look at the kind of material that thrills.

A thriller plot is usually all the more effective for being simple. It doesn't have to be complicated, with as many twists and turns as an Alpine mountain race. Your intention is to thrill — not simply to baffle or shock. Your trump card is the audience's susceptibility to, and vicarious enjoyment of, the emotion of fear.

So many of the commercial "thrillers" with their werewolves, vampires and monsters do not, in fact, thrill at all, but either bore you or make you want to giggle because they leave nothing to the imagination. If a woman walks down the garden to the potting shed, and recoils in revulsion,

and you leave the audience to imagine what she has seen, it will be much more effective than showing a C.U. of a corpse with lolling tongue and staring eyes. If she shudders and stumbles back to the house, the open door of the shed swinging gently in the breeze will increase the pulse rate of the audience much more effectively than a view of half-a-dozen corpses.

You must make it a rule never to show anything that can be effectively suggested. Right from the start seek to create atmosphere — brooding uncertainty, shrill little arpeggios of lurking fear, a sense of unease and impending calamity.

Read *Poe's Tales of Mystery and Imagination*, to see how wide and varied the subject matter and its treatment can be. Read James's *Turn of Screw*. But think twice about any theme associated with lunacy. It is not, in my view, a suitable subject for any kind of entertainment.

The mechanics of plotting a thriller are quite straightforward, and you can use any of the formulae I have already suggested in this series. Try first the most simple: create a character, give him a "want," put an obstacle or obstacles in his way, and show how he tries to overcome them and with what results. If I were starting out to manufacture a plot from this formula, I think I would make my leading character a woman or a child, simply because (doubtless quite illogically) I tend to associate the emotion of fear with women and children rather than with men, and so, I imagine, do most audiences.

My leading character seeks to escape from something she fears. What or whom does she fear? What obstacle must she overcome to escape from the thing she fears? How did the situation arise? Who is the antagonist who is putting an obstacle in her way? As soon as you start asking and answering questions like these, the beginnings of a plot will emerge.

The thriller most difficult to bring off successfully is the atmospheric

type, compounded of subtle suggestion, undercurrents of fear, and a gradual screwing up of the tension — the sort of story in which nothing much happens, even though it remorselessly stretches the nerves. But most of us will be wise to confine ourselves to something a little less ambitious.

The old-time "cliff-hanger" technique in modern garb is still as good a recipe as you are likely to find. You can still have your thrilling chase (as long as it doesn't require a posse of policemen), escapes, rescues, the fight against time, and so on. And though it gets under way out of doors, your story can start in the home. All you have to do is to imagine your wife, sister or daughter trembling with fear as she stares at the window. What has frightened her?

Or there is a loud, desperate knocking on the front door and, as soon as she opens it, the woman next door, incoherent with fear, falls into her arms. What has happened? Or she returns home from a shopping expedition, puts her key in the door, opens it, and recoils at what she sees. Or she goes into the garden and opens the shed door . . . and a pair of arms grab her and haul her inside. Why? How? What? Where?

These are just starting-points — ideas to make you ask questions and find some intriguing answers. The frightened lady at the window . . . could the reason for her fear be that her children are in some perilous situation — a sleep-walking child climbing out of a top storey window, perhaps?

Do you see how this plot is already beginning to write itself? A plot must emerge if you ask enough questions. But don't start on any plot that is not amenable to a satisfactory ending, so that you have to take the weak way out and confess that it was all a dream. Dreams should go with cops and robbers, piles of corpses and haunted houses into a limbo where they remain for ever buried.

Here are full constructional details for a

DO-IT-YOURSELF STRIPE SOUNDHEAD

Easily made, and using readily available components, this attachment converts a 16mm. optical sound-on-film projector to record and replay magnetic stripe. Produced for the G.B. L516, it could, with modification, fit most other s.o.f. projectors. The design of the attachment and its electrical connections were described in last week's issue.

BY A. E. LOTT, M.I.E.E., M.Brit.I.R.E.

RESULTS with the experimental set-up were so encouraging that I demonstrated it to the manufacturers of the Gramdeck. During the demonstrations measurements were made with laboratory instruments which showed that the average recording level of the first recordings made was only about 200 microvolts out of the head on replay, or less than one tenth of what would be normal for Gramdeck operation.

Fresh recordings were made at the higher level, and the excellence of these surprised both the technical staff and myself. Further tests revealed that at 24 f.p.s. the frequency response was flat within 3 db. between 40 and 8,000 cycles per sec. At 16 f.p.s. the upper frequency response was reduced to about 6,500 c.p.s., but the tonal response and output were adequate for all normal use.

Incidentally, the Gramdeck manufacturers were quick to point out that, by fitting a pair of heads to a machine, one of which operated on the "Balancing" stripe which is not normally used, amateur stereo sound could easily be achieved.

It will be noticed that the existing type of replay head overhangs the film picture area, but it is a very smooth brass mounting, and so far I have found no evidence of scratching; note also that the pressure pad applies pressure only at the edge of the film in line with the magnetic stripe.

The film loop—which runs tight be-

tween the magnetic head and the sound drum—must be clear of the pressure pad arm over its pivot point. The magnetic head must be mounted fairly high in its clamping strap, thus keeping the film high enough to prevent its rubbing against the pressure pad arm.

It will be noted that no erase facilities are provided in the adaptation, but like Gordon D. Everett (*ACW* Nov. 1958), I think it much more convenient if the erasing is *not* done on the machine. During the course of the experiments described I several times erased by simply winding the film on a rewriter, and holding a Gramdeck erase magnet against the track while doing so.

It would be simple enough to construct a small erase deck for bolting to a rewriter consisting of such a magnet, with two idler rollers to guide the track over it. Alternatively, there is no difficulty about mounting a magnet on a small arm on the projector so that it can be brought into use as required. This would, however, make it possible to erase accidentally.

Other Gauges, Too?

Well, so much for 16mm. workers; what about 9.5mm. and 8mm.? There seems to be no reason why the owner of a 9.5mm. machine such as the Son should not get results equal to—16mm. edge-stripe, for the stripe width and the film velocity are the same.

I have not considered 8mm. because of the low film velocity, plus the very narrow

FIG. 4 : Baseplate

Material: 16 S.W.G. (0.064in.) brass plate

HOLES A 6BA clearance

Drill, using plate removed from projector as a template.

HOLES B 6BA clearance

Fixing holes for "Diamond-H" switch, Type 2T. Mark centres from switch.

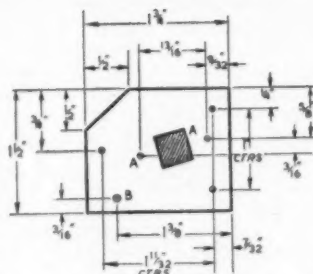
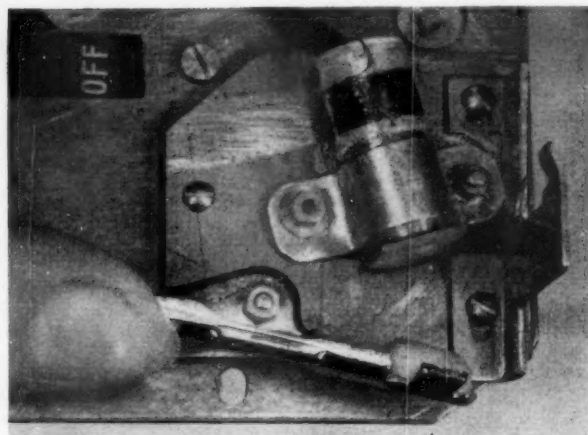


FIG. 5 : Sub-plate. Material: 16 S.W.G. (0.064in.) brass plate. All holes are 8BA clearance, except hole B which is 6BA clearance. Note that the two holes A are countersunk on the reverse side of the plate, then two 8BA countersunk brass screws 1in. long are inserted from the reverse side and the heads soldered to the plate. The shaded area is a small pad of 16 S.W.G. brass plate 1/4in. square, soldered centrally between holes A, on the front side of the plate.

stripe (0.8mm.). Doubtless, results of some sort could be obtained utilising the principles outlined above, but the problems of getting smooth film motion and avoiding wow and flutter would no doubt be much more formidable.

To sum up, it is possible readily to convert almost any existing 16mm. s.o.f. projector to record and replay magnetic stripe by adding a Gramdeck record/replay head at a suitable position in the film path and coupling this to the machine's existing

HOLES C 8BA clearance

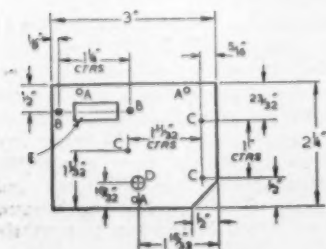
Drill as per diagram from corresponding holes on sub-plate, and then solder an 8BA brass nut behind each hole to act as a tapped bush.

HOLE D 1/4in. dia.

Clearance hole for nut holding pressure pad arm on sub-plate; drill, after marking exact centre of hole from sub-plate, as per diagram.

SLOT E 1/4in. x 1/2in.

For switch dolly. Centred between switch fixing holes (B).



amplifier via a standard Gramdeck Control Unit. Results compare very favourably with those obtained from commercial machines. Recordings can be replayed on any other stripe machine, yet the total cost of the conversion can be under £10, and need entail no permanent alteration to the machine. Finally, I would like to thank the manufacturers of the Gramdeck and Zonal Film Facilities Ltd. for assistance with experimental work.

Assembling The Sound Head

Dimensions of the parts it is necessary to make are given in Figs 4 to 7. It will be seen that only the simplest of hand tools and a small vice are required. To assemble, proceed as follows:

- (1) Mount the record/replay head on the sub-plate and clamp it in position on the 1 by 1/2 in. brass pad by means of the screws previously soldered in place and the clamp (Fig. 7). If you are unable to see the very fine gap in the head, the longest dimension of the laminations you can see in the end should be parallel to the sub-plate.
- (2) Attach the pressure pad. To do this it is necessary to extend the 6 BA thread on its mounting the full length, i.e., right down to the shoulder, with a 6 BA die. Bolt on with a 6 BA nut and cut off all

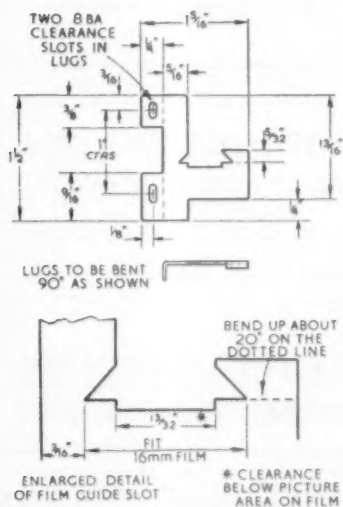


FIG. 6.: Film guide. Material: 18 S.W.G. (0.048in.) brass plate. The width of the film guide slot must allow the 16mm. film to slide through with just a slight drag—enough positively to smooth out the intermittent motion of the film from the loop below the gate, but not enough to place any strain on it. All edges of the slot must be chamfered and finished perfectly smooth, particularly around the lead-in for the film going into the guide slot. The degree of drag which the film guide imparts to the film is a critical factor in minimising flutter in the sound reproduction, while the shaping and finish of the slot largely determines whether splices will run through it easily.

the thread extending beyond the nut. Adjust the pressure by turning the 8 BA nut on top of the plate until a 4 oz. weight, hung from the finger-lug by the head, just lifts the pad away from the head. Lock the 6 BA mounting nut to retain this setting.

- (3) Mount the sub-plate on the main plate with 8 BA bolts screwed into the nuts previously soldered to the main plate. Space the sub-plate away from the main plate $\frac{1}{16}$ in. by means of 8 BA washers. The film guide is held in place by the two right hand bolts during this process.
- (4) Mount the assembly on the machine, connecting up the ON-OFF switch, previously mounted on the main plate.
- (5) Push the hum-bucking coil on to the top of the head, holding it in place with Sellotape. Connect one end of the coil to one terminal of the recording head and the other end to the inner conductor of the screened lead. Also connect the other lug on the recording head to the screening of the lead and join this also to a 6 BA solder tag which should then be held by the screw immediately above the head holding the main plate to the projector (see Fig. 3, last week).
- (6) Connect up the projector, loudspeaker unit and control unit, and switch the control unit to *Replay* after plugging in to the projector *Gram* jack socket. With the volume control full up, switch on the projector motor. If a loud hum and other noises are heard, switch off, and reverse the connection to the hum-bucking coil.
- (7) Make a sample recording, and replay it. If you are now getting results, the quickest way to adjust the film guide and head azimuth is to borrow a recording made on another machine known to be in good adjustment. Adjusting the height of the guide affects the flutter, and rotating the head affects the frequency response.
- (8) If you get results on full stripe but not on edge stripe, check the lateral position of the film guide. It may be that the narrower edge stripe is not fully on the recording laminations, which show as bright steel in the end of the record-

Gramdeck Components Used for the Conversion

Control Unit	...	...	£5 19 6
Record/replay head	...	...	£2 2 0
Pressure pad	...	...	7 6
Screened lead with co-axial plug (approx. 5ft. long)	...	...	3 6
Erase magnet	...	...	1 0

(From the agents, **Andrew Merryfield & Son, Ltd.**, 29-31 Wrights Lane, London, W.8.)

An alternative head, suitable for use with the Gramdec pre-amplifier, can be had (price £1 6s.) from Tutchings Electronics Ltd., 14 Rook Hill Road, Friars' Cliff, Christchurch, Hants. The same head is also available undercut, to clear the picture area of the film, at £1 10s. These heads have square bodies, which in some cases are easier to fit than the cylindrical Gramdec head. With a square head, the method of attachment would be slightly different (e.g., the strap (Fig. 7) would not be required). The azimuth of a square head could be set by means of an adjusting screw and rocker type mounting.

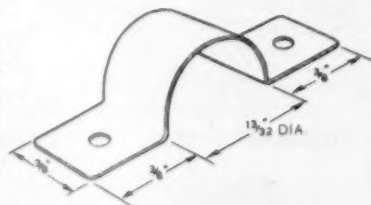


FIG. 7 : Strap for recording head. Material: 24 S.W.G. (0.022in.) aluminium or brass. Form by bending round the head. Holes are 8BA clearance, on centres to match the two holes A on the sub-plate.

Where to See the 1960 Ten Best

MEXBOROUGH. Aug. 31, 7.30 p.m. Presented by Wath-on-Dearne A.C.C. at "The Public Hall", Mexborough. Tickets 2s. from F. Fieldsend, 16 Manor Road, Harlington, Nr. Doncaster.

NELSON. Aug. 31 and Sept. 1, 7.30 p.m.
Presented by Hayhurst's Camera Shop
Ltd., at Civic Theatre, Stanley Street,
Nelson. Tickets free from Hayhurst's
Camera Shop, Ltd., 56 Manchester Road,
Nelson, Lancs.

WESTON-SUPER-MARE. Sept. 4, 7.30 p.m.
Presented by Weston (Electricity) F.G. at
South Western Electricity Board, 168
Locking Road, Weston-super-Mare. Pro-
grammes 2s. 6d. from Maurice V. Leakey,
South Western Electricity Board, Weston-
super-Mare.

WELWYN GARDEN CITY, Sept. 5, 7.45 p.m.
Presented by I.C.I. (Welwyn) Recreation
Club, Camera and Cine Section at I.C.I.
Plastics Div., Bessemer Road, Welwyn

Garden City. Tickets 1s. from D. P. Evans, 19 Elmoor Avenue, Welwyn.
LONDON, E.17. Sept. 6 and 7, 8 p.m.
Presented by Walthamstow A.C.C. at
Ross Wyld Hall, Church Hill, Waltham-
stow, E.17. Tickets 2s. 6d. from A. E.
Wignall, 18 Sinnott Road, Walthamstow,
London, E.17.

BIRKENHEAD. Sept. 11, 7.30 p.m. Presented by Swan Productions A.C.G. at Y.M.C.A. Hall, Whetstone Lane, Birkenhead, Cheshire. Tickets 2s. from J. G. Crellin, 3 The Wiend, Rock Ferry, Birkenhead.

CHELTHAM. Sept. 12, 7.30 p.m. Presented by Cheltenham F.S. at The Playhouse, Bath Road, Cheltenham. Tickets 3s. from Miss M. Luck, 2 Sydenham Road South, Cheltenham. Glos.

ham Road South, Chertemham, Gros.
CHESTER. Sept. 12, 7.45 p.m. Presented by
Chester C.S. at Grosvenor Hotel, Chester.
Tickets 2s. 6d. from T. R. Harper, 45
Nicholas Street, Chester.

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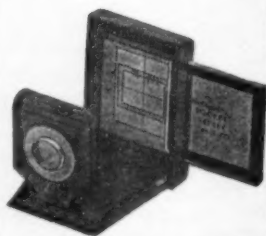


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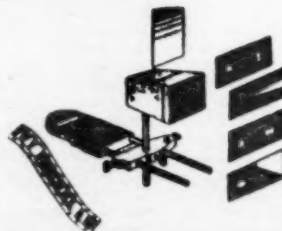
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Correspondence

Beautiful Logic

IN 1898, the year I was born, Professor Dr. Gustave Ferrylrolles¹ of Bordeaux, writing rather wryly of the optical fantasies (*chimeres*) that bewitch (he says, characteristically, *ensorcel*) the minds of men, says that they are so conducive of deep and lasting happiness that "they are monsters who would dispel them with the cool breath of scientific scrutiny." Beautiful! But he continues with an equally beautiful display of deductive mathematical logic, so gratifying to the philosophical mind, to prove that:

$$df \propto \frac{1}{D}$$

or, simply, that depth of focus is inversely proportional to the diameter of the aperture. Note, he observes, one can ignore focal length or any other factor than the constant, D ; for all else are variables. He complains much (but in his own beautiful style) of the ambiguity of the term "focus", but we English have more to bear, since with us it is also a verb!

In 1924, James Waterman, D.Sc.², an amateur photographer as well as an accomplished physicist, wrote that this particular fallacy owes its rather precarious life to the little photographic manuals written "by, and for, the untutored". This is also cruel, but without the saving grace of beauty.

In 1954, Dr. Rudolph Kingslake³ with a greater love of inductive than deductive logic exploded the same fallacy. This he did by making a series of photographs of a very charming kitten and a dozen delightful toffee-sticks placed at different distances from the said kitten, using lenses of various focal lengths, but constant aperture diameters. This is kinder, and Dr. Kingslake is a sufficiently reliable

witness to be the Director of Optical Research of the Eastman Kodak Company. And surely there must be somebody, somewhere, who will swallow Kingslake while remaining without any taste for Ferrylrolles, Waterman or Lissimore.

Here in 1961 are two propositions less attractive than the Frenchman's logic or the American's pragmatism. Mere compromises, but conclusive.

In Fig. 1 let A be the plane of focus, B the zonal plane of a 2in. lens with a 1in. aperture, C the plane of a 6in. lens with a 1in. aperture. (Put in a forty inch lens if you have paper enough, the result will be similar.) Draw the ray paths for each lens when in focus. Now observe that any circles of confusion either behind or in front of the film A will, at any point, and by geometry, necessarily have the ratio diameters of 3 to 1. Make pictures with both lenses and project them so that objects are the same size on the screen. You will find the depth of focus the same in each case, since you will have equated the circles of confusion (by the necessary $\times 3$ enlargement of the picture taken with a 2in. lens) to equate it with the other 6in. one).

In Fig. 2 let A be the infinity focal plane of the same two lenses. By the law of conjugates a 10ft. object will focus 0.035in. behind the film with the 2in. lens, 0.31in. behind with the 6in. lens. Once more, draw the appropriate rays and again the circles of confusion on the film will have the ratios of 3 to 1. Projection of pictures made will again equate the depth of focus by equating the circles of confusion. The magnification of the figure is merely to make the lines clear, facts are unaffected.

Finally, I ought to be scolded if I do not compare lenses under standard conditions, and approved when I do, for no other comparison would be valid. The Editor's arithmetical example is perfect but he has to rely on hyperfocal distance; my examples do not. When a man finds

he can obtain results by empirical methods, I wish him well. I shall only object when he draws fallacious conclusions.

I truly love the paper you edit so well, and especially Mr. Kevin Brownlow for recalling those happy days before the cinema became a snigger-hall.

University of Leeds NORMAN LISSIMORE

Half-Sixteen

MAY I make two comments on this interesting discussion? First, on the question of economy. The following table shows the cost per minute per square millimetre of (colour) film in all three amateur gauges: 16mm., 2.923d.; 9.5mm., 3.333d.; 8mm., 4.446d.

It is apparent from this that 16mm. film is better value for money than 9.5mm. and much better than 8mm. The trouble is that used in the conventional way you get through so much of it! 8mm. really ought to cost little more per square millimetre than 16mm., i.e., its running costs ought to be about a quarter, since there are four pictures to every frame of 16mm. In actual fact, 8mm. costs more than a third of 16mm.; those extra holes seem to be very expensive!

Half-Sixteen seems an ideal way of taking advantage of the low acreage cost of 16mm. stock, while keeping within sight of 8mm. costs: one hundred per cent better definition, 16mm. standards on sound stripe, a very wide range of materials—and only 28 per cent more expensive.

Vertical Steadiness

Steadiness: Centre Sprocket fears that Half-Sixteen might be more prone to unsteadiness than vertical format film. Yet, in general, it seems to be much more difficult to achieve vertical than horizontal steadiness in vertical format apparatus—witness all the recent correspondence about pitch variations in perforation. Lateral steadiness in split film should just be a question of applying the right amount of pressure on the cut edge. So it would seem that there are actually better prospects for vertical steadiness with Half-Sixteen than with vertical format film. Perhaps the vertically unsteady Half-Sixteen pictures Centre Sprocket saw were due to a gate inadequately adapted for the gauge. Another factor in favour of steadiness with Half-Sixteen is that all 16mm. cameras likely to be converted are sprocket-fed.

Mechanically able folk will experiment with conversion themselves, but they are bound to be a small minority. Others will adopt it if the manufacturers take it up—but this is unlikely until evidence of a real following appears. What is needed now is a firm of cine engineers willing to

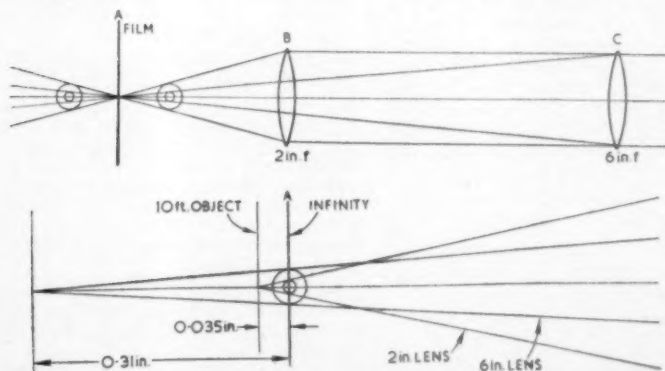


Fig. 1

Fig. 2

¹ Ferrylrolles, G., *Revue Phot.*, Paris, 1898, XXV, ii

² Personal communication.

³ Kingslake, R., *Modern Photography*, New York, September 1954.

announce its readiness to undertake conversion. The camera part is simple enough and should only cost a few shillings for a gate mask. Projectors will be more complicated, but if it confines itself to a few models, a firm willing to undertake the work should be able to advertise fixed charges.

Unlike 9.5mm. monoplex and other standards suggested from time to time, Half-Sixteen does not require any modification to existing standard sensitive materials. With the right support at this stage it could prove very popular.

New Malden.

B. S. JACKSON

Recording a Commentary

EITHER my TK24 is faulty or Mr. Bramham has his track sequence wrong. According to my instruction book, you record pilot commentary on track 1 (or 2) and sound effects on 3 (or 4) and listen with monitor amplifier to track 1 (or 2). If I record on track 3 first with pilot, and switch to track 1 for main recording, I cannot hear a thing through the monitor amplifier from track 3.

Grundig do not state if one can record as per Mr. Bramham's sequence but I have found that one cannot. Provided, however, one reads the TK24 instructions, the recorder can be made to perform as outlined by Mr. Bramham, but on track 1 first, not 3.

London, N.W.2.

NORMAN MERRIMAN

Grundig confirm that the TK24 is equipped to record on an outside track (1 or 2), and that the user can then listen through the monitor amplifier MA1 and earpiece SE3, while recording on an inside track (3 or 4). On replay, the inside and outside tracks are both reproduced together.

Mr. Bramham writes: How I came to make the stupid error I do not know; my only excuse is that I was so pleased with G.R.'s article (*ACW*, June 29) on the pilot commentary method that I immediately sat down and dropped you a line without checking my recollection of the exact twin-track method I was using about a year ago. What I actually did was:

(a) Record a pilot commentary on track 1, numbering each item of comment to be related to the various scenes upon which comment was to be made.

(b) After unthreading the tape from the projector synchroniser, I ran the tape through separately, noting the tape position numbers, as shown on the indicator opposite each numbered item of the commentary. Then as the original pilot

commentary was erased, I knew exactly where, on the tape, to begin the desired sentence.

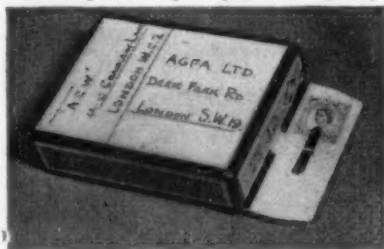
(c) The full commentary was then made on track 1 in the normal way without using the projector.

(d) Music was later added on track 3 while listening on the earphones to track 1.

Stereo Effect

IT WAS with great pleasure and surprise that I read T. R. Bramham's letter on recording a commentary — pleasure because it is always fun to find someone else discovering much the same things as oneself, and surprise that this particular use of the Grundig TK24 or the Telefunken 76K had not been fully discussed in *ACW* months ago.

I had become rather tired of superimposing my commentaries and effects by means of the traditional shirt stiffener over erase head method, when I decided to buy a TK24. However, like all *ACW* readers, I am sure, this has only meant that I have been induced to undertake further experiment. Now I use my shirt stiffener on both tracks and combine the resulting four superimpositions! Quality



All ready for posting. (See "Agfa Cartons," col. 3.)

is not impaired in any way when both tracks are played back together, and the method of recording on the inside track while listening to the outside track, as described by Mr. Bramham, is indeed a boon.

There is, however, at least one more exciting way of using the TK24, and that is for stereophonic-type effects with the sound track. When the monitor/amplifier is attached to the extension L.S. socket and in turn connected through a further amplifier and loudspeaker, both tracks may be played back simultaneously but each one through a different speaker. Thus you may have a commentary coming from a speaker placed by the screen and music or effects from the tape recorder at

the rear of the audience. Naturally this can be exploited in a variety of ways. With a small modification to the recorder it would be a simple matter to have both speakers placed by the screen and achieve any number of useful effects. All this with only a moderately priced non-stereo recorder!

Shawford.

CHRISTOPHER JARMAN

Lamp Life

READ with interest the letter by C.W.J., of Carlake, regarding the comparatively short life of the Tru-Flector lamp in his Moviemaster projector. I, too, have experienced several similar failures, and complaints to the lamp manufacturers have, in each case, resulted in replacements free of charge. They did, however, ask me to let them have my machine so that they could give it a proper test, which, of course, I did, but they could find nothing wrong with it.

Like you correspondent, I kept it on the 250 volt tapping on mains rated at 240 volts, and assumed that I was under-running the lamp thereby. On checking the mains voltage, however, I was surprised to find that it was continually 260 volts, which meant that I was in fact over running the lamp; and this, obviously, was the cause of their very short life.

To rectify matters, I built a resistance box containing two 10 ohm 10 watt resistances in series, and put this in the mains lead to the projector. This has the effect of reducing my 260 volt mains to 240 volts, and if the tapping is left at 250 volts, the lamp is slightly under-run. The reduction in light is not noticeable.

As a further precaution, I have included in the box a 75 ohm resistance shunted by a Brimistor type C4 which is switched out of circuit immediately the lamp comes on. The Brimistor need not be used but is put in to protect the 75 ohm resistance, which is of comparatively low wattage rating. Were a resistance of more than 75 ohms used, the motor would not start properly, possibly causing it harm, and the film in the gate would certainly burn when the lamp is switched on.

Pinner.

C. B. CLARK

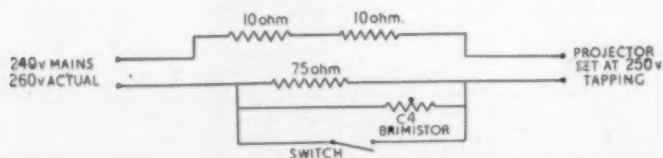
Agfa Cartons

DOUBLE RUN complains of his inability to fasten the Afgacolor carton. If he looks in the open end of the carton he will find a flap neatly tucked down inside. If he pulls this up, he will find it marked with a punched hole for the clip; it fits over the other flap, and the clip goes through both. The method seems excellent to me. In fact, if two cartons are tied back to back, the clip goes through the flaps of both, making a very safe package.

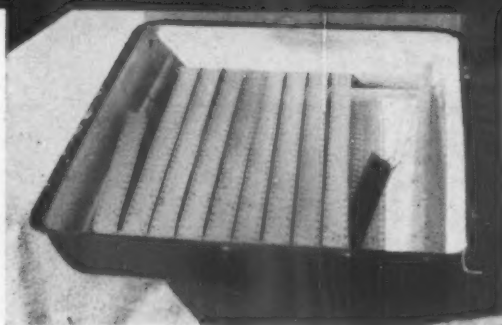
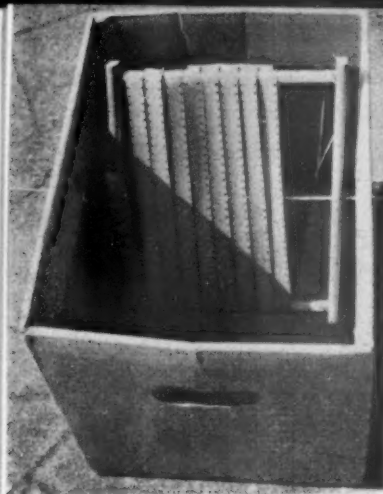
Incidentally, the postage on one package is 6d. but on two is 9d. and on three 1s.; it therefore pays to send holiday films off in triplets!

Ilford

W. H. W. DOUGHTY.



See letter, "Lamp Life," col. 3.



Your Film Is Off Colour?

Here's How to Reduce It



Our good friend and faithful reader, Stanley Jepson, of Jersey, writes:

IN A RECENT issue it was stated that it is impracticable to reduce colour film chemically, as can be done with black and white, and most people would agree. A few years ago, however, you published formulae for those prepared to have a shot at it. I experimented and got results of a sort, but, of course, with three dyes to deal with, the results were nothing like as effective as with black and white.

I do not think after-treatment is worthwhile, as one needs so many different solutions for the various dyes, and the final result is not exactly predictable. But I found the cyan reducer, though slow-acting, quite effective at 70 degrees.

Reducing shots of excessive density is impracticable for other than the dedicated type who is ready to experiment, for the results most certainly cannot be guaranteed, but it is possible. For those prepared to have a go, we reprint below the formulae suggested by C. Leslie Thomson in one of our monthly issues, and have brought the data up-to-date with additions for Ferraniacolor, Gevacolor, and P.C.F. For more detailed information see Mr. Thomson's "Colour Films" (Focal Press, 42s.).

To reduce Yellow in Agfacolor, Ferraniacolor, Gevacolor, Kodachrome and Pathescop PCF: immerse for 10 to 30 seconds in:

5% sodium hypochlorite (or household bleach) ...	1 cc.
Glacial acetic acid ...	0.5 cc.
or white vinegar ...	5 cc.
Water to ...	100 cc.

Examine frequently, and as soon as desired reduction is obtained, wash immediately in cold running water. The yellow reduction is permanent, and over-application will also destroy the magenta dye, so that particular care is necessary.

If the result—on all processes except Kodachrome—looks pinkish after this treatment, immerse for 3 minutes in Borax bath (see below).

To reduce Magenta in Kodachrome: immerse for half a minute to two minutes in:

Sodium hydrosulphite (note: not hypo) ...	1 gm.
Sodium carbonate crystal (washing soda) ...	0.5 gm.
Water to ...	40 cc.
Ethylene glycol (anti-freeze) ...	60 cc.

When suitably reduced, immerse in 1% acetic acid (1 part white vinegar to 9 of water) for 1 minute, then wash.

To reduce Magenta in Agfacolor, Ferraniacolor, Pathescop PCF: immerse for 20 seconds to 1 minute in:

Hydrochloric acid conc. ...	1 cc.
Water to ...	100 cc.

(This makes the film go bright red, gradually becoming paler; the longer the immersion, the greater the final reduction of magenta.)

To regenerate the yellow and cyan, immerse in:

Borax (dissolved in hot water) ...	3 gm.
Water to ...	100 cc.

Regeneration may take from 3 to 15 minutes, and incomplete regeneration may provide a useful general reduction in density. When complete, wash.

To reduce Magenta in Gevacolor: immerse for 30 seconds to 1 minute in:

Sodium hydrosulphite ...	1 gm.
Sodium carbonate crystal (washing soda) ...	0.5 gm.
Water to ...	70 cc.
Industrial methylated spirits (colourless) ...	30 cc.

When suitably reduced, immerse in 1% acetic acid (see above) for 1 minute, then rinse and immerse for 5 minutes in the 3% Borax solution (see above).

To reduce Cyan (blue) in Kodachrome: immerse for 1 to 5 minutes in:

Sodium sulphite anhyd. ...	1 gm.
Sodium bisulphite anhyd. ...	1 gm.
Water ...	60 cc.
Industrial alcohol ...	40 cc.

This solution is very slow-acting unless warmed to between 70° and 72°F. When the desired reduction is obtained, immerse film in 1% acetic acid (1 part white vinegar to 9 of water) for 1 minute, then wash.

To reduce Cyan in Agfacolor, Ferraniacolor, Gevacolor and Pathescop PCF: immerse for 5 to 20 seconds only in:

Amidol ...	0.1 gm.
Sodium sulphite anhyd. ...	0.1 gm.
Water to ...	100 cc.

The reduction is rapid, and the film must be washed immediately in cold running water. It may become rather more reduced during the wash, but the cyan will partially re-form on drying.

NOTES: If it is desired to attempt reduction of all three colours (i.e., to reduce the overall density), they must be treated one by one. The minimum of interference is usually experienced if the yellow is treated first, then the cyan, and the magenta last.

In the case of accidental over-reduction of yellow, no regeneration is possible. With cyan over-reduction, the dye may be restored (except in Kodachrome) by treating with the Kodachrome Cyan reducer, followed by cyan regeneration in the 3% Borax solution (as described above for magenta reduction) for 3 minutes. This is only partially effective with Kodachrome.

Over-reduced magenta is usually restorable by treating with the Kodachrome Cyan reducer, followed by cyan regeneration, as just described. Such two-stage treatment, however, is not to be recommended, and preliminary tests are essential if quite unexpected results are to be avoided!

Preliminary Test Essential

A preliminary test should always be made on a piece of scrap film, to check the action of the dye-reducing baths. Before treatment, the film should be soaked for 1 to 2 minutes in water to which a small quantity of wetting agent has been added.

In all cases, wash the film for 10 minutes in running water after the reduction treatment. Then wipe the film with a soft wrung-out chamois, and dry without heat.

The specified times are only approximate—some film may require more, or less. It is safer to make the reductions in small steps, examining critically after each, and re-applying as often as necessary to reach the desired balance. The true effect of the treatment is visible only after the film is dry (keep a piece of untreated film for comparison, if possible). Usually, the effect is less strong in the dry film than it appears when wet, and a further application may be necessary.

THE PHOTOGRAPHS show Stanley Jepson's methods of holding the film for treatment. The simple wooden rack—with panel pins to space the turns of film as it is wound on—is held by a rod through the sides of a cardboard box. The rack is then transferred to a developing dish. It is essential to use plenty of solution to cover all the film, and to turn the rack over several times to ensure even action. The rack should be washed thoroughly between treatments for different colours. RIGHT: short lengths of film can be wound on a cylindrical former fixed to a jam jar lid, and treated in the jam jar.

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Before you choose your equipment see for yourself which gauge will give you crisp, sharp enlargements. Compare these figures and you will see that the 9.5mm. image requires far less enlargement than the 8mm. image and it will give you results comparable with 16mm. at less expense. Obviously the degree of enlargement needed for 9.5mm. is very close to the 16mm. enlargement size. Try Pathescope 9.5mm. cameras and projectors and see the BIG improvements you will enjoy.

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IMAGE 16

The 16mm. image 9.16 x 7.26mm., projected onto a screen 4ft. wide is enlarged only:— **15,099 times**

IMAGE 9.5

The 9.5mm. image 8.2 x 6.15mm., projected onto the same screen is enlarged only:— **21,415 times**

IMAGE 8

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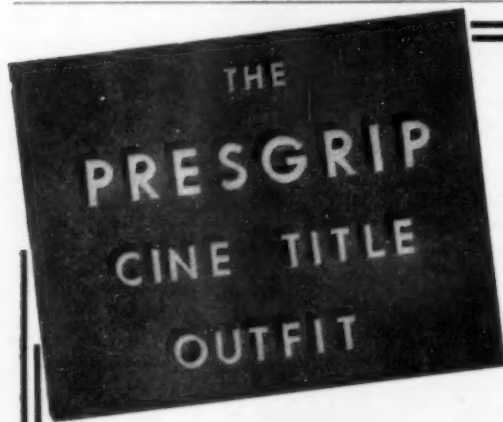
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I'd Show How to Zoom for Dramatic Effect

It was another of those spur-of-the-moment decisions that the producer of "Dead Letter" just couldn't resist. This is the seventh article in the series in the making of a short story film about a young man who tries to deliver a letter he picks up in the street.

By R. F. WHITLAW

ONE OF THE BIG snags about making a sound film, which I can see now that I look back on the production of *Dead Letter*, is that it makes one a little careless. By the time three-quarters of the film was shot, my rough cut looked very untidy. Finishing the thing was taking most of my energy, and instead of doing a ruthless analysis of the faults, and embarking upon some careful re-shooting, I kept trying to persuade myself that it would all look a lot tidier when the track was there to smooth it out.

I was dead against using records which might underline mood in a crude way, but which would no more fit precisely than a friend's suit borrowed for a party. But I knew no composer. David has a close friend who plays the piano very well. I knew that pianos don't record awfully well, but here at least was a practical possibility. We went over to see June, and she expressed interest—and gave me just the effect which I wanted.

"You need some kind of rondo theme—a tune which can come back again and again, and provide a musical backbone to the film", she said, and played over the opening of a Beethoven sonata movement. It was the last movement of the one called "The Pathétique": a good tune, not hackneyed, and carrying an overtone of dramatic possibility without being obviously "melodramatic". "I could repeat bits, and vary it now and then, and use odd bars as motives coming in several times throughout the film", she declared.

This seemed a good idea, and there was also the point that Beethoven was nicely out of copyright. I didn't expect that there would be a clamour for public screenings of *Dead Letter*, but it would be nice to know that the whole thing was clear of copyright restrictions.

We showed June the rough cut, twice (I tried not to worry out loud over the scratches which were appearing); and

Sue made out a rough "release script", with stop-watch timings. June promised to be ready within the fortnight for our recording of her musical score on wild tape. Provided that she gave us rather too much music instead of not enough, we could dub what we wanted from her tape on to our final mixed tape, run in sync. with the projector as we screened the complete film.

Two sequences remained to be filmed: the confrontation at Victoria station, and the last scene where David is seen enjoying considerable affluence, which he owes to wise investment of the stranger's mysterious money. We dealt with the interiors first. This time, I made sure that there would be enough light for every shot planned in the shooting script, and we brought in lamps as close as we dared (David got hold of three more reflectors, so we were no longer short).

The "set" had to be dressed accurately. It must be clear to the audience that the central character now lived a life of moneyed ease. We didn't know anyone who could give us the use of a country mansion or a back garden with a swimming-pool, so my digs had to provide the location, and it was up to us to give one small corner of the sitting room a proper atmosphere of affluence.

My landlady's television set was an obvious prop—TV sets seem always to look opulent—and we spread a few twelve-inch LP records and a couple of expensive art books around ("I'm not a vulgarian," said David; "I use my money for culture as well as comfort." Luckily, he'd just bought a rather expensive suit. "Try to look as if you always dress so smartly," said Sue.)

The young man in the story comes into money. The script called for an opulent setting. Well, "TV sets seem always to look opulent," says the author. So that and some LP records and a couple of expensive art books provided the props.

It went very nicely. I only wish that I'd been as careful over the earlier interiors! The lighting was absolutely constant over the playing area, the depth of field was just right—and the soap came off the woodwork easily, as Leslie had said it would. (Leslie gave me this useful tip about preventing stray reflections off shiny surfaces—rub everything over with a film of toilet soap.)

The last shot of the sequence, also the last shot of the film, required lip sync. David spoke his final lines into the camera lens, while we recorded on my tape machine. We picked up a little bit of camera noise, but blimping with a rug thrown over the cameraman and most of the camera cut this down to an acceptable minimum. Not that we ever used this particular piece of track, as will become evident later!

The exteriors at Victoria were much trickier. The narrative demands were simple enough, and the sequence had obvious cinematic possibilities. It was the location which nearly floored us.

My original script was too ambitious—unless we could rely on the services of a few dozen extras, which we couldn't. Having opened the letter which he'd had such trouble trying to deliver to its owner, David went to Victoria station, as the letter directed, to see who or what turned up at "noon precisely". The idea was that the audience should be as intrigued as he was by this stage.

I wanted them to await as eagerly as he did the coming of "The Stranger" as the clock showed just twelve o'clock. Clearly, there would have to be one or two false alarms. David should stare at one or two people coming towards him, sure that each in turn was the man who would solve it all; and they would walk

continued on next page



past, ignoring him completely. Then, unexpectedly, without any dramatic build-up, the Stranger should be there, tapping him on the shoulder. . . .

We had talked two friends into accepting acting parts for this sequence. One had a bushy beard, and agreed to turn up dressed in dark shirt and black jeans, looking like an anarchist *not* in disguise. He would provide one of the false alarms. The other was to be provided by a young man who had no beard, but agreed not to shave on the morning of shooting, so that the very sight of him suggested seedy crime.

The main extra character was a friend of David's father. He would play the mysterious bearer of the cash, and not only did he offer to drive us up to town on a Sunday morning, he wore his office clothes so that our figure of mystery would appear in the full panoply of dark suit, bowler hat, and neatly rolled umbrella. On a Sunday morning, we calculated that such a get-up would stand out oddly among the more casually dressed throng. And he put us further in his debt by bringing along his own zoom camera in case we wanted to use it; but my script eschewed such technical gimmicks.

The shooting plan was, I suppose, far from original, but I hoped it would be effective. Here is an extract:—

M.L.S. David standing, alone, at the station entrance.

C.S. He looks up at . . .

M.S. . . . the station clock; it is nearly noon.

C.S. Suddenly, he reacts.

M.S. (From his viewpoint). Dark shirt and jeans coming towards him.

C.S. David; face expresses tension, turning to surprise.

M.S. Dark shirt walks past, merely staring back at him as he goes by.

Everything went well until it came to shooting those mid shots from David's viewpoint, when first dark shirt, then later our unshaven "criminal" walk towards him and turn out not to be the person he expects. There were quite a lot of people about, and we couldn't keep them from gazing steadily at the camera. "We'll use the other camera, with the zoom lens!" I announced.

"Oh, no!" wailed Susan, who remembered my last burst of unscripted inspiration at the building site, when I ruined a good sequence by running amok with the camera. I insisted. This was going to be terrific; I'd show people how a zoom lens could be used for dramatic effect!

The borrowed camera was quickly loaded, and I set up in a doorway, adjusting the lens to give me a wide angle long shot of David, standing there. Dark shirt came walking into frame as if from behind the camera. I held on him until he was halfway towards David, then zoomed in to get a much closer view of David's reaction. I held this shot as dark shirt passed him by, then zoomed back again to the original composition. I knew that it *might* look terrible on the screen. Was this going to be another of those bright ideas which seem fine at the time but cause such heart searchings later?

I decided I might as well be in it up to the neck, and I gave the same treatment

to the approach of our second false alarm. Between the two zoom shots there could be a cut-in of the clock—or of David's face (I shot one extra for luck.)

I went back to my own camera and finished off the few shots remaining. First, a low angle close-up of David. He looked up at the clock (visible in the same shot; real William Wyler deep focus stuff, this!). He checked his own watch, then turned slowly as he felt the gloved hand on the back of his shoulder. Cut to close-up of the strange man in city clothes. Cut to David, puzzled, perhaps slightly alarmed.

David held out the letter. The man passed him a small but well-filled bag, looked at him steadily for a moment, then hurried off. David called out to him, looked at the bag, looked up again and found that he could no longer see the stranger. The David's-point-of-view mid shot here was easy. We didn't mind a few passers-by turning and staring at the camera. They were, our audience would think, reacting to his shout.

After a brief hesitation, David opened the bag. A close-up showed that it was full of money (mostly blank paper).

Everything had now been shot. This, I hoped, would be the last occasion when I should count the days waiting for rushes to come back, in an agony of doubt over timing, exposure and narrative clarity. Shooting had taken exactly twice as long as I predicted, and we had used fifty per cent more film stock than I budgeted for.

THE MAIN PROBLEM with Kodachrome II is finding any! The most likely source seems to be the photo-chemist. I found that, using the recommended speed of 25 ASA with an electric eye camera, I was very slightly over-exposing, and that I got better results by closing down by about half a stop—but much depends upon one's projection set-up. Here is yet another example of the necessity of exposing a test reel whenever one uses a new stock or a new camera.

Since *ACW* has already commented on Kodachrome II and promises a further report, I will content myself with the solitary observation that green still seems to be the weakest colour. But I do want to say a word about the carton: "Please print in ink", we are adjured, but when you try to print your name and address in the space provided, you find that the shiny yellow surface just won't accept ink. I'm finding I am having to go over every

Comments on Kodachrome II

letter several times before it becomes legible. This is infuriating. Can't Kodak do something about it?

Something I do like is the printed reminder, "Postage in Great Britain, 6d.", which will save those of us who did not know the trouble of going to a Post Office; we can slip the carton into the nearest letter box right away—and so get the film back all the sooner. Processing has been taking about a week (at the busiest time of the year).

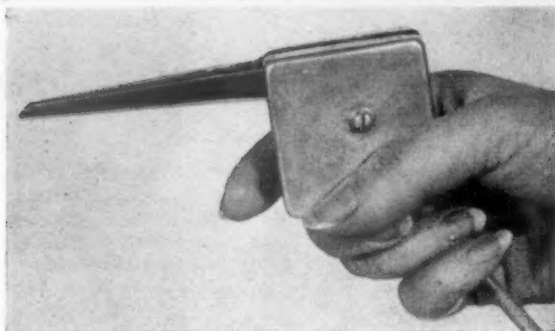
One of the advantages of having so many colour stocks to choose from nowadays is that, apart from the obvious factors that influence our choice (such as price, colour rendering and speed of processing), we can choose between makes which supply rubber or

paper bands to hold the coil of film tight (I prefer rubber), one or two places for filling in name and address (I prefer one), return of same carton or a new one (I like to get a new one back) and return or non-return of leaders and trailers. Rumour has it that Kodak may drop into line with other manufacturers and process the whole film, leaders and trailers and all.

An important side effect of these new faster colour stocks is the increased versatility they afford fixed focus lenses. The smaller the aperture, the nearer the objects that can be filmed with fixed focus lenses. So, if yours is a fixed focus lens, you will find you can take more close-ups when you use the faster stocks. This is particularly helpful in hazy or dull weather when with a 10mm. lens you might otherwise be restricted to objects at least five feet away. The most effective close-ups are taken at 3–4ft. **DOUBLE RUN.**

YOU CAN ERASE EVEN SINGLE SYLLABLES

and fade in or out already recorded tapes



The Wal D-Mag., used both as a head demagnetiser and for erasing small sections of stripe or tape

THE D-MAG, a product of Wellington Acoustic Laboratories, is a most handy accessory for all who have anything to do with magnetic recording in any form. A dual purpose unit, it can be used both as a head demagnetiser and as a means of erasing small unwanted sections from either a stripe sound track, or from tape; when used on tape, of course, both tracks are affected.

It is roughly pistol-shaped, and its body measures about 1 x 2 in. square. At the front is a push button *On/Off* switch, and above this, side by side, are two metal probes about three inches long. Since it was shown at the Audio Fair, these probes have been given a coating of red nylon, which spoils the appearance of the unit but increases its efficiency and usefulness, since the nylon acts as a cushion and prevents any possibility of causing damage when the unit is used to demagnetise heads.

The other principle use envisaged for the D-Mag is the removal of single words or syllables, and small unwanted sounds such as switching noises. On the majority of recorders it is practically impossible to remove these by using the erase head, since switching to erase and back will itself produce a recorded noise as bad as that which one is trying to remove. And even if the tape is pulled back and forth over the erase head by hand so as to overcome this difficulty, the erased portion will have an abrupt beginning and end which will make it rather noticeable. A section erased with the D-Mag, on the other hand, has a less sharply defined start and finish, and is therefore less obtrusive.

In order to carry out the erasure, the tape is placed in the narrow gap

between the tips of the probes, the switch button is pressed, and the tape is moved slowly to and fro. It is important to keep the tape in contact with one of the probes throughout this process, since the strong field might modulate owing to the vibration of the tape if the latter were allowed to float in the gap.

The D-Mag must be removed at least a foot away from the tape before releasing the switch; this applies to the demagnetisation of tape heads also, the reason being that if the current is switched off with the eraser too close to the head or tape, remagnetisation may occur.

Experiments with tapes subsequently "developed" in Indicord reveal that the shortest length of tape that can conveniently be erased with the D-Mag is approximately half an inch. In terms of playing time, the length of the erasure is therefore as follows:

At 1½ ips, about ½ sec. At 7½ ips, 1/15 sec.
At 3½ ips, about ¼ sec. At 15 ips, 1/30 sec.
If one reckons a speaking rate of three words per second, it will be apparent that it is quite possible to remove a single syllable, or even part of a syllable. Switching noises, etc., can also easily be removed.

In order to produce full erasure, the tape has to be subjected to a pretty good spell between the probes. I found that it took at least ten seconds to erase half an inch, and greater lengths took correspondingly longer. Consequently, since the D-Mag heats up with use, there is a limit to the length of tape or stripe that can be completely erased at a time, say two or three inches at most.

However, the fact that it erases only gradually is really an asset, for with

practice one can use it to produce slight erasure over a long length, rather than full erasure over a very short length. Hence it is possible to reduce the overall volume of a passage that was recorded too loudly, and at the slower tape speeds one can produce a fade in or out on a tape recorded without one.

This fading is done by moving the D-Mag back and forth along the tape fairly fast, and going a little further along the tape each time. This is not practical at the higher tape speeds, since the length of tape which would have to be treated would be inconveniently long, and one would constantly have to be stopping to let the D-Mag cool down.

With an apparatus of this type, safety is obviously a matter of great importance. Happily, the D-Mag is fitted with three-core cable, so that it can be earthed, and the manufacturers also state that every unit is checked for insulation at five times the operating voltage. This most useful apparatus costs £2 10s, and is available from dealers, or from Wellington Acoustic Laboratories, Farnham, Surrey.

This Blooming Business

MY NOTES on "This Blooming Business" have produced quite a crop of correspondence, some sympathetic, some antagonistic. Mr. Beresford of Kidderminster, for example, properly takes me to task. He fiercely defends the bloomed join, and says that it: "is, of course, hardly noticeable, whereas a sudden transparent break in the
concluded on page 346

Making a Start

A SERIES FOR BEGINNERS BY H. A. POSTLETHWAITE

Filming Indoors With Lamps

THE EASIEST WAY to film by artificial light is with a portable lighting unit generally known as a lighting bar. This is a holder for the camera and for two, three or four lamps of the photoflood type. The lamps are then carried with the camera and their light falls directly on the scene from the camera position.

The simplest type, costing about £2, is a bar about 12 inches long with a lamp socket at each end, a screw midway between the lamps to engage in the camera tripod bush, a handle to support the whole thing, and an on-off switch for the lights. You could easily make some such gadget for yourself. The lamps used are of the internal reflector type, such as Philips Photolita, and with these no additional external reflectors are required. Sizes available are 500W. and 275W.

More elaborate units take two or more lamps on flexible or movable arms, enabling you to adjust the lamps independently to different heights. The switching may be designed to control the lamps separately or in groups and may also be of the series-parallel type, enabling you to run the lamps at reduced power, so greatly extending their life, when rehearsing the shot.

With a lighting bar, all the light from the lamps is utilised because they are pointed directly at the scene: consequently, filming is possible at relatively small apertures. An exposure guide will probably be given in instructions accompanying the unit. One satisfactory scale for two 500W. lamps is:

DISTANCE TO SUBJECT	FILM SPEED	
	ASA 16	ASA 32
5ft.	f/5.6	f/9
7ft.	f/4	f/6.3
10ft.	f/2.5	f/4

My own experience proves these recommendations to be correct when filming with new lamps in a room of moderate size with light walls. In a large room, or one with dark walls, I find I have to open up from half to one stop; an equal increase might be needed when the lamps are not new, for their brilliance decreases with use.

It will be seen, by the way, that the suggested apertures bear out what was said last week about the inverse square law: that the strength of the light from a lamp decreases not in proportion to the distance of the lamp from the subject but in proportion to the square of its distance.

There is no need to consult an exposure guide if the camera has an electric eye. It is easy to set (if it doesn't set itself) as soon as the lamps are switched on at full strength, and their proximity does not affect the photo-cell.

Colour film used with artificial lighting must, needless to say, be of the type designed for use with photofloods—such as Kodachrome A (ASA 16), Gevacolor R3 (ASA 25) or the new Agfacolor (ASA 32). Your colour rendering will not be seriously affected by weak daylight from a window which is not too close to the scene, or by moderate room lighting, for the light of the photofloods will be so very much brighter than either of these. But if you film with Type A stock close to a bright window, part of the scene will be blueish; and you must expect any household lamps included to appear decidedly yellow.

A few snags may arise with the lighting-bar kind of illumination. There is the trailing lead from the camera to the nearest power point, though that isn't very troublesome if you use stout cable, plenty of it, and avoid sudden dashes about the room. You have to take care that nobody touches the lamps while they are burning, or just after switching off, for they get very hot. For the same reason, the lighting bar mounted with the camera is not suitable for big close-ups of people at, say, three to four feet. If you want to use the lamps for such a shot, detach the bar from camera and get someone to hold it separately about five or six feet from the subject—always remembering that the aperture will depend on the lamp-to-subject distance, not on the camera-to-subject distance.

With its lamps almost exactly in the camera position, the lighting bar inevitably gives flat illumination. There



One of the newer commercially made light bars is the two-lamp Movie Top-Lite (Cine Accessories Ltd). The cross member can be set horizontal (as in this illustration) or given a small upward or downward tilt.

will be hardly any shadows, and such as there are will be duplicated or reduplicated according to the number of lamps employed—a faint shadow to the left from one lamp and one to the right from another. In practice, and particularly for family filming in colour, this may not be much disadvantage. Such lighting is not ideal for considered shots of the portrait type, but for these you should not be hand-holding the camera, and your lamps would be on separate supports arranged to give the wanted effect.

You may prefer to use ordinary photofloods rather than the internal reflector type because they are more economical, or to obtain more flexible lighting of the scene. A simple arrangement is to use two or three such lamps in metal reflectors, with the camera set up independently on a tripod. Erect—or get someone to hold—one lamp so that the light reaches the subject at an angle of about 45 degrees from the

(Continued on page 348)

A MOVIE
MAKER
at the
CINEMA

GETTING NOWHERE FAST

BY ALEC GITTINGS

THE LESS SUCCESSFUL the film, the more Awful Warnings it contains; so this week I'll offer you the benefit of learning from a few of the more disastrous howlers in *No, My Darling Daughter* without the penalty of sitting through it.

The credits are unfortunate enough. They're set against a silhouette of Juliet Mills singing the title song to a silhouette of Michael Redgrave, both off-key, both—even in silhouette—unsuited to such goings-on. Redgrave, when we meet him fully lit, still seems somewhat embarrassed, and as the plot gets under way we understand why. He is preceded by one of those yawningly familiar tilts up a board listing umpteenth private enterprises all beginning with the same name. The character he plays, is, in fact, a business tycoon.

The film tells of his problems with his allegedly uncontrollable teenage daughter, the surprisingly demure Juliet Mills. The production team of Betty Box and Ralph Thomas discovered when they made *Doctor in the House* that a thin or even non-existent plot can be to some extent disguised by discarding story continuity in favour of a kind of dislocated cutting, in which a scene that seems in danger of seizing up is hastily interrupted by any old sequence you happen to have shot ready for an emergency. The more tenuous the connection, runs the theory, the

more scope you allow yourself. Ralph Thomas, remember, became a director after years in the cutting rooms and even more significantly in Rank's trailer department; and virtually every film he has handled—the *Doctor* series, *The 39 Steps* re-make, *No Love for Johnnie*, etc.—has the meaningless pace of a trailer.

The film has hardly started before we cut away from an office duologue to a scene in the typists' room outside. "I always tell my boy friends exactly where they stand", says one girl. "Then they never put a foot wrong". "It's not their feet you want to watch", says another. And we cut back to the original, totally unconnected duologue and get on with it. The only point of the cutaway scene has been to show us the level of the humour we can expect for the next ninety minutes. And sure enough, the film relies on oompah noises against a retired General (Roger Livesey) for most of its comic effects.

When Juliet Mills starts to wear stiletto heels she falls over not once but four times. The fact that she says "clanger" and the American boy she falls for says "goof" is considered so hilarious that it's repeated by almost every character in the film. Similarly their greeting—"Hi" and a window-cleaning gesture with the right hand—is dwelt upon as if it were Groucho's lout or Chaplin's run.

Despite the location work in London and Scotland, the story is set in the never-never land that exists only in the minds of Pinewood's old contemptibles. At one point Redgrave and Livesey, suffering from the effects of a binge the night before, decide to dash to the chemist's for a pick-me-up. And what do they find? A queue of bowler-hatted sufferers in a similar condition. Not content with that, the camera lingers on the scene to record the man behind them in the queue who takes



Real locations but unreal characters.

not one, not two, but three drinks to settle his head.

Quite apart from being unsure whether they're making a light comedy or farce, the team seem equally torn between a pure tribute to unsullied young love and an itch to use the questionable jokes they couldn't squeeze into *Doctor in Love*. There are even visual innuendoes directly opposed to the apparent theme. One sequence begins with a medium shot of a small tent at night, and the voices of the girl and boy who so far have been presented as cloyingly innocent. Then, ha-ha, the camera pans gently to the right to disclose that the boy is in his sleeping-bag outside the tent.

When the film intends to show that the couple realise that they're in love, it uses the tired device of cutting from one B.C.U. of a pair of expressionless eyes to another. Now and again it even tries to link sequences together. In one set a valet mutters, "Incredible" in close-up; and the film cuts to a close-up of Redgrave in another set muttering, "Fantastic". But each effort of this kind so exhausts the director that he only tries it every half-hour or so.

The one moment of inventiveness, if that's the word, comes when Redgrave seizes upon some colour slides photographed by his daughter and projects them to find out the identity of her boy friend. *No, My Darling Daughter* is a monochrome film, but the slides come on to the screen in colour. This wildly expensive, utterly pointless bit of lab. work looks like a desperate attempt at brightening up the haggard story, but it would need more than a splash of colour to save it.

I haven't bothered with the plot in

continued on page 346



In Pinewood's never-never and (see text).



Do you possess a **16** mm. sound projector?

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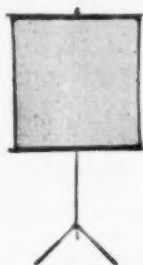


CWH/PBS/L



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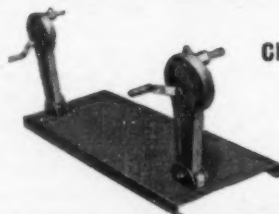


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THE PHOTOGRAPHER'S CHEMISTS

THE 9.5mm. REEL

PROGRESS IN LAMP DESIGN

R to L: (1) the original Gem lamp with V coiled filament, (2) Saïpe 100W. 10V. lamp with compact coiled filament, (3) flattened filament lamp designed for Eumig projector, (4) 100W. 12V. Saïpe lamp with flattened filament and cold mirror. The pins of the last two have been removed to enable them to be used in the modified Gem holder.

IT IS CLAIMED for the Saïpe projector lamp, advertisements for which are now appearing in cine magazines in France, that it is the "only lamp which sends only light rays on to the film; heat rays are trapped within the lamp itself," thus giving maximum illumination with complete protection for the film. When these Saïpe-focus lamps were first introduced in 1958, a great point was made of the special type of coating on the concave glass reflector incorporated in the lamp envelope.

This reflector is a true *cold-mirror*, with a vacuum deposited interference type coating which *reflects* virtually all the visible light, but *transmits* the infra red. So it throws the visible light forwards towards the gate, but the infra red—most of the heat rays—goes straight on through the back of the mirror, and never reaches the film at all. Obviously the interference type cold-mirror is a notable step forward in projector lamp design.

I had hoped to use a Saïpe lamp, containing one of these mirrors, in the Gem projector, but was unable to do so because it is much larger than the Gem lamp and would not go into the lamphouse, and although I had been expecting a 12V 100W lamp, it was the 10V which arrived. It is used without condenser in the Heurtier 8mm. projector in the same way as the Tru-Flector and Philips integral mirror lamps, but I understand that there are other Saïpe lamps which are used with a condenser in the more conventional type of lighting set-up, and it seems that these would be more likely to be used in multi-gauge projectors where a lamp designed only to cover the 8mm. frame would obviously be useless.

I have not yet had the opportunity

to compare light output and gate temperature, but if the claims made for it are well-founded, the new lamp represents a big advance. Sylvania in America are also making Tru-Flector type lamps using this cold-mirror idea. But my initial test showed that however much heat was trapped, there was still enough on the film to damage it should it be stationary in the gate, and although conversion of a projector to take it may mean that less cooling draught is needed for the lamp itself, more may be required for the film.

The interchangeable mechanism of the French Malex projectors enables all three gauges to be used at will, and the makers claim that their low-voltage lighting system gives screen illumination better than that of a 1000W lamp when used on 8mm. The lamp they use is an integral-mirror 12V 100W with flattened filament, and a large annular mirror positioned to take over almost where the lamp's own mirror leaves off. Suspended within this mirror is an aspherical

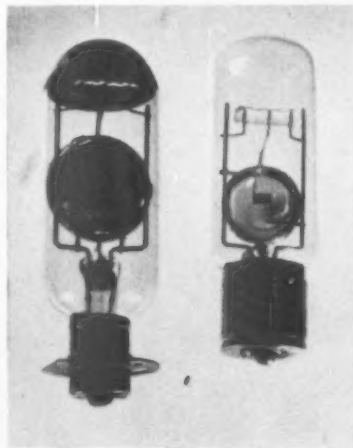
BY CENTRE SPROCKET

condenser system which, together with the mirrors, brings the light to a focus on the film plane.

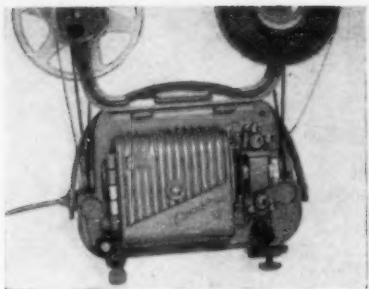
With this system, 90 per cent. of the luminous flux from the lamp is so focused, and it is this remarkable efficiency which gives it its high screen brightness. It is interesting to note, however, that the projectors employ forced draught cooling *on the gate* and have no still picture clutch.

Getting samples from France is an extraordinarily difficult and long-winded business, but I have at last received one of these 12V lamps for test. The mirror is semi-transparent, unlike the 10V lamp that was sent me. One can actually see through it, so that at first sight one would think that a great deal of light would be lost by transmission. Surprisingly, however, this is not the case; presumably the mirror transmits light of a longer wavelength than that emitted by the filament—a supposition which the fact that it appears silver by reflected light but brown-black by transmitted, would seem to confirm.

As the Saïpe has the same size base as the Eumig lamp which can be used in the Gem—it differs only in the number of pins (three instead of four)—I had hoped to fit it into this projector, but the envelope proved to be just a little taller and would not go in without modification of the lamphouse, and this I am unwilling to carry out until I am convinced of the advantages of the new lamp. I have been promised the loan of a pyrometer (an instrument which measures high temperatures) and further experiments must attend its arrival. Meanwhile, my collection of useful lamps grows.



The two Saïpe lamps compared. Notice the transparency of the mirror of the smaller 12V. 100W. lamp (back lit to show this.)



ACW TEST REPORTS

Movilux 8R Projector

THE CURRENT PRACTICE of manufacturers of producing somewhat elaborated versions of their well known 8mm. projectors is happily exemplified by the Movilux 8R, developed from the 8A, to which it adds the facilities of reverse running, press-button switching, and a pilot light which goes off when the lamp is switched on. And like the 8A (which is not superseded by it but still remains available) it is compact and beautifully made, as one would expect of Zeiss Ikon equipment in the higher price bracket.

The new model carries two belts (to front and rear spools) which remain in place during projection (on the 8A—without reverse—there is only one belt, transferred from the back to the front for rewinding only). Each is put on with a 90 deg. twist, and takes its drive from pulley grooves on the inching knobs at back and front of the machine. One must, of course, remember which way to twist them, but any doubt is easily resolved by trying the direction of rotation of the spools for a moment. Each inching knob—no longer really intended for inching—now incorporates a one-way clutch drive, and the very nicely made spool spindles have fast-and-loose pulleys—the loose ones actually having slight friction—the belts being moved over only for rewinding.

The machine does not project still pictures. Spool capacity is 400ft., and the direction of spool rotation is standard.

The 3-position switch of the 8A is here replaced by a 5-way press-button unit, for motor forwards running, motor backwards, lamp full brightness, lamp half brightness, and stop. These buttons, identified by ideograms and colour-coded, are interlocked in three ways:

(a) the lamp cannot be switched on unless the motor is on (either forwards or reverse).

(b) the motor cannot be switched directly from forwards to reverse without switching off first (necessary because the machine has no safety shutter, and the temporary stop during the change to reverse would leave the film in the gate long enough for it possibly to overheat).

(c) pressing the OFF button clears all the other buttons which may have been pressed (e.g., switches off both motor and lamp).

One can, of course, run the motor alone (either forwards or backwards), and then also switch the lamp on at either full or half brightness, or switch from half to full, or vice versa, without restriction. The reduced brightness setting of the lamp is obtained by switching into the



lamp circuit a built-in resistance (0.2 ohms, 5w.).

Auto-threading attachment. Optional extra in transparent plastic; also suits most 8A models (but not those numbered from 51451 to 61295); clips over the sprockets and gate. You start the projector motor, and offer the end of the film into the slot leading to the top sprocket. The film is pulled in by the sprocket, fed around guides—which form the top loop—then through the gate, after which the claw feeds it out, round more guides for the bottom loop, round the lower sprocket, and out of the attachment, which is then removed. Left in place it would unduly restrict the top and bottom loops during projection.

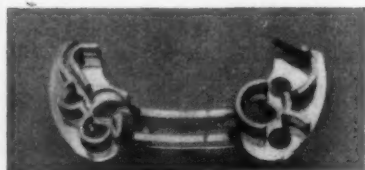
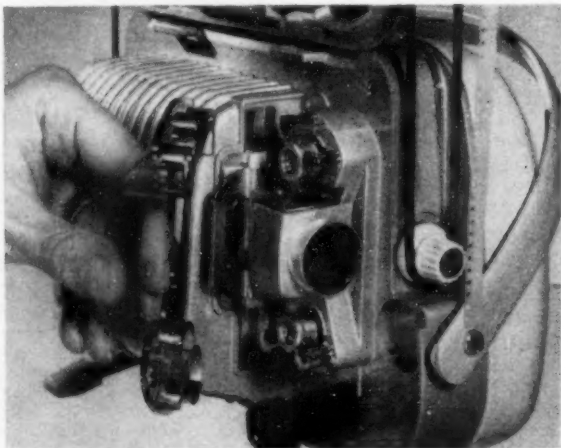
The book-form gate with hard white plastic pressure pad is sprung against a fixed back plate. The front of the gate is readily removed for cleaning, but—as with the 8A—it is still necessary to move the lens forward (so losing the focus position) to do so. Sprung edge guides are again used, and the single claw position remains at +2, i.e., it starts the pull-down two frames below the bottom of the gate. Zeiss maintain that no one is likely to project 8mm. film so badly damaged that one claw will fail to transport it. Certainly the reduction of mass through using a single claw is of some importance in relation to the quick pull-down (30 deg.).

LEFT: Putting the auto-threader over the film path; it clips in place and is removed after threading.

BELOW: Made of transparent plastic, the auto-threading attachment is cleverly shaped to lead the end of the film through the required film path on the projector, and forms the usual loops above and below the gate.



How to cut the end of the film to facilitate feeding it through the auto-threader. First cut it straight across just above a sprocket hole (left), next cut diagonally from the non-perforation side (centre), then trim the corner from the perforation side (right).



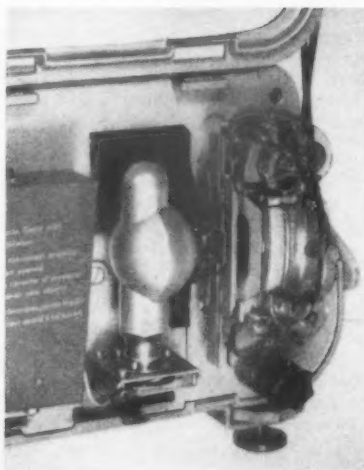
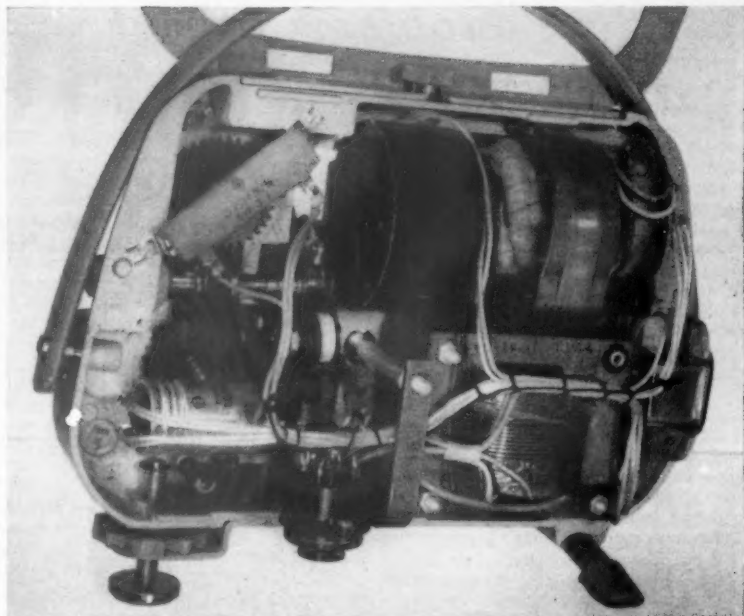
Framing is of the true fixed optical centre type, in which a knob (cunningly co-axial with a roller) below the bottom sprocket adjusts the position of the claw relative to the gate, so adjusting the framing without moving the outline of the picture on the screen.

The film path is uncommonly well made, with instrument class finish throughout. The gate and 12-tooth sprockets are properly relieved below the film picture area to prevent scratching. The guide rollers and fixed guide posts for the sprockets are concave below the film, so that only the edges touch.

The bloomed 20mm. P-Sonnar $f/1.3$ lens is fitted as standard. As we remarked in a previous Test Report, these lenses are particularly good. A shorter focus lens—the 15mm. P-Sonnar $f/1.4$ —is also available. The barrel diameter is 25mm., at which some manufacturers are, happily, trying to standardise for 8mm. projectors, and there is the usual helical focusing groove. Like the 8A, the 8R has a shoe on the lens holder to take a Zeiss wide-screen anamorphic lens attachment (approx. £65), but it now also has a more realistic purpose—it helps to keep the auto-threader in place.

The 8R is the third Zeiss projector to use the 8v. 50w. integral mirror lamp—the German Osram 58.8008 in the machine tested. There is very little spill light through the seven louvres in the lamphouse, the cover of which gets little more than warm. A piece of heat-absorbing glass mounted just before the gate subtracts much of the heat from the beam, so there is no risk of

BELOW: Press-button unit marked with ideograms indicating the function of each button. Reading downwards: motor forwards, backward, lamp on full, lamp on half-brightness, and off. The pilot light, beside the OFF button, goes off when the projector lamp is switched on.



ABOVE: Inside the back cover of the Movilux 8R. Lower right: transformer; above it the a.c. induction motor with black plastic blower on one end. The horizontal main shaft, belt-driven from the motor, carries the shutter and drives the claw and sprockets. Top left: the resistance for the half-brightness setting of the lamp. The fuse-holder is in the base of the mechanism.

LEFT: Removing the lamphouse cover reveals the 8v. 50w. integral mirror lamp, and the heat-absorbing glass between it and the gate. The plastic auto-threader is in place over the film path.

film being blistered by the dying heat of the lamp as the machine is switched off.

Since the wiring of the press-button unit is fully enclosed by a fibre cover (no exposed wires or live contacts), it is perfectly safe to take off the lamphouse cover even when the mains are connected, for only the lamp holder is exposed, and its low voltage (8v.) feed, completely isolated from the mains by the transformer, would in any case be safe to touch, even if switched on.

Removal of the back cover is easier with the 8R than with the 8A: it is held by a long screw located in the centre of the main panel, behind the lamp. On the

8A the screw is right inside and a long hexagon key is needed to reach it. The layout of both machines is basically the same, but the latest model has a resistance for the reduced brightness setting of the lamp, and the voltage selector/fuse-holder has been moved to the base, from which incidentally, the fuse and selector must be removed to enable the cover to be taken off. The amply powered motor is an a.c. induction type with capacitor start and run. It also drives the blower which provides a gentle draught, mostly on to the side and top of the lamp. Cooling is adequate.

A pulley on the rear of the motor shaft carries a durable plastic (polyamide) belt to the 1 turn—1 picture mainshaft carrying the three-bladed shutter, cams for the claw motion, and steel helical gear driving nylon gears on the sprocket shafts. The moving parts should scarcely ever need lubrication. Tappings are provided for 110, 125, 150, 220 and 240v. a.c. The fuse is of the usual Continental size, 5mm. diameter \times 20mm. long.

continued on page 348

Your Problems Solved

8mm. Optics

I am building my own projector. Can you tell me where to obtain an 8mm. projector lens and a suitable condenser?—W.M.F., Kenton.

Harringay Photographic Supplies Ltd. can offer 8mm. projector lenses, including an f/1.6 lens of 1 inch focus, at £3 10s. We suggest that, instead of using conventional condenser lenses, you choose one of the special integral reflector lamps which do not require condensers. Their internal mirror does all the work of collecting the light from the filament and throwing it on to the film.

You could use either the 8v. 50w. or the 21½v. 150w. (Tru-Flector); the latter is available in two types, vertical burning and horizontal burning. These lamps, especially the Tru-Flectors, should be slightly under-run (say by 10 per cent) to conserve their life (unless you must have absolutely maximum light output) and will put more light on the screen than a 500w. mains voltage lamp plus condenser system.

Leica Lenses on H16 Reflex

I am getting a Bolex H16 Reflex camera for filming natural history subjects, and having a Leica HIF with 28, 50, 90 and 135mm. lenses, I would like to use some of them on it. Is this possible? Can I get adaptors for the different screw threads, and are the f values the same? What about viewfinders and extension tubes?—H.E.E., B.F.P.O.63A.

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Getting Nowhere Fast—

(from page 341)

these notes; but an account of the end should give you an idea of Frank Harvey's script (adapted, I am startled to find, from a play). Father withdraws his objections to the girl's marriage to the American, and we reach for our hats. But no! After several tedious scenes of wedding preparations, Michael Craig, hitherto the wildly unmotivated villain of the piece, advises the girl that he is to be best man and gives her a practice kiss.

She promptly rings the American, meets him, and suggests they call the whole thing off. He agrees quite casually, they go through their "Hi" routine with glycerine in their eyes, and

Leica lenses of greater focal length than 50mm. can be used, with C-mount adaptor, on the H16 Reflex, so your 90 and 135mm. lenses will be suitable. The normal C-mount flange-to-film dimension of 0.690in. (17.55mm.) has been changed on the H16 Reflex to 20.76mm., but the difference is completely cancelled out optically by the length of the glass path (through the prism). So as far as the light rays are concerned, the flange-to-film dimension acts optically as though it were the usual C-mount dimension. Ordinary C-mount lenses greater than 50mm. focus can, of course, also be used on the H16 Reflex. Shorter focus lenses have been specially computed, with longer than usual back focus (clearance behind the back glass of the lens), to clear the prism. Adaptors for Leica screw to C-mount can be obtained from Butterfield Photographic Mfg. Co. (Norway Street, Portslade-by-Sea, Sussex), price 35s. each.

The f number system is the same for cine as for still photography. The H16 reflexfinder shows the exact field, but if you want a separate viewfinder as well we suggest you make small orange celluloid masks to fit over the front of the Octameter finder (using the 100mm. setting masked down for your 135mm. lens, and the 75mm. masked down for the 90mm. lens). Before filming with a wide-angle lens, with a long-focus lens also on the turret, check in the reflex that the tip of the long focus lens is outside the field of view of the wide-angle.

You will only need extension tubes (Leica tubes could be used) for close-up work outside the focusing range of the lens. For very close subjects you will have to allow for the increase in lens-to-film distance by increasing the lens aperture (details available on request).

the girl elopes with Craig. This sort of plotting wouldn't be accepted in the Flowerpot Men. I wonder what makes the producers think they can get away with it.

But may I add the sour observation that so many amateur cine club comedies rely on similar treatment? If clubs disposed to sin in this respect would take to heart these strictures on the professional article, we would soon see a marked improvement in quality. Incidents such as the queuing by bowler-hatted gents for hang-over remedies may seem funny in the script, but prove to be desperately unfunny in other than a mannered farce. And when, unlike the professional, the amateur cannot call on capable players, the result is even more unhappy.

Sound Topics—(from page 339)

sound track caused by scraping off too much emulsion would result in a plop just as Mr. Ryde describes. On 35mm. work in the cinema world blooming is very widely used when one considers that all joins are made by hand and it is difficult to avoid scraping off too much emulsion. The whole article," he concludes, "is quite ludicrous when one takes into consideration the physics of reproduction from an optical sound track."

Clearly I am to blame for not having expressed myself better. I'm quite well aware of the theory behind the practice of blooming, and I have never questioned that it is necessary if the splice is badly made, i.e., if it is messy, or inaccurately aligned, or if too much emulsion has been scraped off.

But with the majority of 16mm. splicers (and it's 16mm. we're talking about, not 35mm.) it is perfectly possible to produce a join which is not messy, and in which only the correct amount of emulsion is removed. On such splices there is nothing to cause a plop, as I have demonstrated a great many times, and it seems pointless to bloop such joins.

On 16mm., there is seldom a transparent break in the track at the join. If there is, then, of course, it must be blooped. But if there isn't — and despite Mr. Beresford's remarks, this means most cases — I consider it is absolutely absurd to bloop, since even the most careful blooming is detectable. If joins will run through silently, anyway, it is a lot better to leave them alone than to try to improve upon a state of affairs which is already quite satisfactory, and end up by making things worse.

Perhaps Mr. Beresford will forgive me if I quote a bit of Shakespeare's *King John* at him:

*When workmen strive to do better than well
They do confound their skill in covetousness . . .*

*And patches set upon a little breach
Discredit more in hiding of the fault
Than did the fault before it was so patch'd.*

I'm not saying *no* splices should be blooped; what I am objecting to is the indiscriminate blooming of splices and the spread of the idea that all joins in optical tracks *must* be so treated. As I see it, blooming should be done when, but *only* when, it is found to be necessary. On 16mm. this isn't often.

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Filming Indoors—

continued from page 340

camera-to-sitter line. This is your main lamp and it should be somewhat higher than the head of the person being filmed, and about four feet away.

Before the other lamps are switched on, the cameraman should consider the effect of the shadows made by his main lamp. Then, because these shadows will be harsh, a second lamp (called a fill-in) should be placed as close to the camera-to-sitter line as possible and at camera level just beside the camera, perhaps. The distance of this lamp from the subject should be $1\frac{1}{2}$ times the distance between the main lamp and the subject, so that its effective light will be about half as strong as that of the main lamp (inverse square law again!)

The exposure aperture should be found by taking a meter (or electric eye) reading close to the subject. Assuming film rated at ASA 16 and a filming speed of 16 f.p.s., with the main lamp at 4ft. from the subject and the fill-in lamp at 6ft., you will probably need about $f/1.9$ with No. 1 photofloods. A little less will do in a small room with light walls, and you can reduce the aperture by one stop if the larger No. 2 photofloods are used.

A third lamp might now be introduced behind the subject to throw light on the hair (in which case it should be as high as practicable), or to lighten the background. This will not affect the filming aperture, so switch it off while taking a meter reading.

Next week: TITLING MADE EASY

Movilux 8R Projector—

continued from page 345

PERFORMANCE. One of the quietest running projectors we have tested. The fact that the film path is less than one inch from the stop button caused no trouble. Picture steadiness: good. Flatness of film in gate: very good. Holding of focus: very good. Projection speed: 17.6 frames per second.

Illumination on a 3ft. wide screen averaged 15 foot candles (centre reading 17 f.c.). Voltage across the lamp was 8.0, with a mains voltage of 240 and using the 240v. input tapping. The measured illumination corresponds to the standard 10 foot lambert screen brightness (based on the average reading) on a 38½in. wide white matt screen, or 76in. (approx.) glass beaded screen (for viewers grouped fairly closely around the projection axis). This is a very satisfactory performance.

The reduced brightness switch runs the lamp on approx. 6½v. (instead of its full 8v.) at just over half normal light output.

Using the lower brightness setting will greatly increase lamp life.

When the auto-threader is used, the end of the film should preferably be trimmed as indicated in the diagram; but these devices do not take creased or flabby film well. If at the end of the film is creased, it should be cut off, and leaders in poor condition replaced.

Sound Coupler. That for the 8A (Test Report *ACW* October 1960) also suits the 8R. The flush fitting shorting plug is removed from the top of the projector, and the Coupler plugged in and screwed on. The projector speed is varied (by putting resistance in series with the motor, so slowing it down) to keep the film in step with the constant speed of the tape, but with an a.c. induction motor (normally considered to run at a substantially constant speed), the degree of control is somewhat limited. The Synchronised speed was approx. 16½ frames per sec. for a tape speed of 3½ i.p.s.

For keeping the 16 f.p.s. film in correspondence with the tape manually, the Movilux Remote Control Unit can be used; it switches on the projector (at normal running speed) and slows it down as desired.

Prices: Movilux 8R projector, not yet announced, but expected to be about £65. Movilux Sound Coupler, £10 9s. 6d. Movilux Remote Control, £8 6s. (*Submitted by Peeling & Komlosy Ltd.*)



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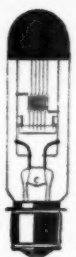
Advertisements for issue dated September 14th must be received by first post on SEPTEMBER 4th.

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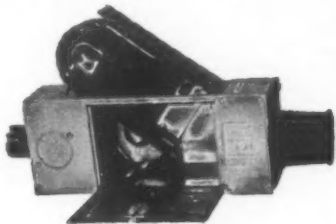
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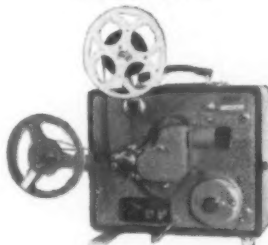
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